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A
SHAKESPEARIAN GRAMMAR

*AN ATTEMPT TO ILLUSTRATE SOME OF
THE DIFFERENCES BETWEEN ELIZABETHAN
AND MODERN ENGLISH*

For the Use of Schools

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PREFACE TO THIRD EDITION

The success which has attended the First and Second Editions of the "SHAKESPERIAN GRAMMAR," and the demand for a Third Edition within a year of the publication of the First, has encouraged the Author to endeavour to make the work somewhat more useful, and to render it, as far as possible, a complete book of reference for all difficulties of Shakesperian syntax or prosody. For this purpose the whole of Shakespeare has been re-read, and an attempt has been made to include within this Edition the explanation of every idiomatic difficulty (where the text is not confessedly corrupt) that comes within the province of a grammar as distinct from a glossary.

The great object being to make a useful book of reference for students, and especially for classes in schools, several Plays have been indexed so fully that with the aid of a glossary and historical notes the references will serve for a complete commentary. These Plays are, *As you Like It, Coriolanus, Hamlet, Henry V, Julius Cæsar, Lear, Macbeth, Merchant of Venice, Midsummer Night's Dream, Richard II, Richard III, Tempest, Twelfth Night*. It is hoped that these copious indexes will meet a want, by giving some definite work to be prepared by the class, whether as a holiday task or in the work of the term. The want of some such distinct work, to give thoroughness and definiteness

to an English lesson, has been felt by many teachers of experience. A complete table of the contents of each paragraph has been prefixed, together with a Verbal Index at the end. The indexes may be of use to students of a more advanced stage, and perhaps may occasionally be found useful to the general reader of Shakespeare.

A second perusal of Shakespeare, with a special reference to idiom and prosody, has brought to light several laws which regulate many apparent irregularities. The interesting distinction between *thou* and *you* (Pars 231—235), for example, has not hitherto attracted the attention of readers, or, as far as I am aware, of commentators on Shakespeare. The use of the relative with plural antecedent and singular verb (Par 246), the prevalence of the third person plural in *-s* (Par 333), which does not appear in modern editions of Shakespeare, the “confusion of proximity” (Par 412), the distinction between an adjective before and after a noun, these and many other points which were at first either briefly or not at all discussed, have increased the present to more than thrice the size of the original book. I propose now to stereotype this edition, so that no further changes need be anticipated.

It may be thought that the amplification of the Prosody is unnecessary, at all events, for the purpose of a school-book. My own experience, however, leads me to think that the Prosody of Shakespeare has peculiar interest for boys, and that some training in it is absolutely necessary if they are to read Shakespeare *critically*. The additions which have been made to this part of the book have sprung naturally out of the lessons in English which I have been in the habit of giving, and as they are the results of practical experience, I am confident they will be found useful for school

purposes A conjectural character, more apparent however than real, has perhaps been given to this part of the book from the necessity that I felt of setting down *every difficult verse of Shakespeare* where the text was not acknowledged as corrupt, or where the difficulty was more than slight Practically, I think, it will be found that the rules of the Prosody will be found to solve most of the difficulties that will present themselves to boys—at least, in the thirteen Plays above mentioned

Besides obligations mentioned in the First Edition, I must acknowledge the great assistance I have received from MATZNER'S *Englische Grammatik* (3 vols, Berlin, 1865), whose enormous collection of examples deserves notice. I am indebted to the same author for some points illustrating the connection between Early and Elizabethan English Here, however, I have received ample assistance from Mr F J Furnivall, Mr R Morris, and others, whose kindness I am glad to have an opportunity of mentioning In particular, I must here acknowledge my very great obligation to the Rev W W Skeat, late Fellow of Christ's College, Cambridge, whose excellent edition of *William of Palerne* (Early English Text Society, 1867), and whose *Mæso-Gothic Dictionary* (Asher, London, 1866), have been of great service to me Mr Skeat also revised the whole of the proof-sheets, and many of his suggestions are incorporated in the present work. I may add here, that in discussing the difference between "thou" and "you" (231-5), and the "monosyllabic foot" (480-6), I was not aware that I had been anticipated by Mr Skeat, who has illustrated the former point (with reference to Early English) in *William of Palerne*, p xlii.

* The somewhat grotesque name of "amphibious verse" (Par 513) sprang in this way from class-teaching I have retained it, as answering its purpose, by communicating its meaning readily and impressively

and the latter in his *Essay on the Metres of Chaucer* (vol. 1, Aldine Edition, London, 1866). The copious *Index to Layamon*, edited by Sir Frederick Madden, has also been of great service. I trust that, though care has been taken to avoid any unnecessary parade of Anglo-Saxon, or Early English, that might interfere with the distinct object of the work, the information on these points will be found trustworthy and useful. The Prosody has been revised throughout by Mr A. J. Ellis, whose work on Early English Pronunciation is well known. Mr Ellis's method of scansion and notation is not in all respects the same as my own, but I have made several modifications in consequence of his suggestive criticisms.

I have now only to express my hope that this little book may do something to forward the development of English instruction in English schools. Taking the very lowest ground, I believe that an intelligent study of English is the shortest and safest way to attain to an intelligent and successful study of Latin and Greek, and that it is idle to expect a boy to grapple with a sentence of Plato or Thucydides if he cannot master a passage of Shakespeare or a couplet of Pope. Looking, therefore, at the study of English from the old point of view adopted by those who advocate a purely classical instruction, I am emphatically of opinion that it is a positive gain to classical studies to deduct from them an hour or two every week for the study of English. But I need scarcely say that the time seems not far off when every English boy who continues his studies to the age of fifteen, will study English for the sake of English, and where English is studied Shakespeare is not likely to be forgotten.

E. A. A.

30th May, 1870

PREFACE TO FIRST EDITION

THE object of this work is to furnish students of Shakespeare and Bacon with a short systematic account of some points of difference between Elizabethan syntax and our own. The *words* of these authors present but little difficulty. They can be understood from glossaries, and, even without such aid, a little reflection and attention to the context will generally enable us to hit the meaning. But the *differences of idiom* are more perplexing. They are more frequent than mere verbal difficulties, and they are less obvious and noticeable. But it need hardly be said, that if we allow ourselves to fancy we are studying Shakespeare critically, when we have not noticed and cannot explain the simplest Shakespearian idiom, we are in danger of seriously lowering our standard of accurate study, and so far from training we are untraining our understanding. Nor is it enough to enumerate unusual idioms without explaining them. Such is not the course we pursue in Latin and Greek, and our native tongue should either not be studied critically at all, or be studied as thoroughly as the languages of antiquity.*

The difficulty which the author has experienced in teaching pupils to read Shakespearian verse correctly, and to analyse a metaphorical expression, has induced him to add a few pages on Shakespeare's prosody and on the use of simile and metaphor.

* Of course it is possible to study Shakespeare with great advantage, and yet without any reference to textual criticism. Only, it should be distinctly understood in such cases that textual criticism is not attempted.

A very important question in the study of English is, what should be the amount and nature of the assistance given to students in the shape of notes. It is clear that the mere getting up and reproducing a commentator's opinions, though the process may fill a boy with useful information, can in no sense be called a training. In the Notes and Questions at the end of this volume I have tried to give no more help than is absolutely necessary. The questions may be of use as a holiday-task, or in showing the student how to work the Grammar. They have been for the most part answered by a class of boys from fourteen to sixteen years old, and some by boys much younger.

In some of the sections of the Prosody I must acknowledge my obligations to Mr W. S. Walker's work on Shakespeare's Versification*. Other obligations are acknowledged in the course of the work, but the great mass of the examples have been collected in the course of several years' close study of Shakespeare and contemporaneous authors. I am aware that there will be found both inaccuracies and incompleteness in this attempt to apply the rules of classical scholarship to the criticism of Elizabethan English, but it is perhaps from a number of such imperfect contributions that there will at last arise a perfect English Grammar.

REFERENCES

The following works are referred to by the pages

Ascham's Scholemaster	(Mayor)	London, 1863
The Advancement of Learning		Oxford, 1640
Bacon's Essays	(Wright)	London, 1868
Ben Jonson's Works	(Gifford)	London, 1838
North's Plutarch		London, 1656
Florio's Montaigne		London, 1603

* In correcting the proof sheets I have gained much from consulting Mr Walker's " Criticisms on Shakespeare "

Wager, Heywood, Ingelend, &c, and sometimes Beaumont and Fletcher, are quoted from "The Songs of the Dramatists," J W Parker, 1855

WORKS REFERRED TO BY ABBREVIATIONS

Some of the plays of Shakespeare are indicated by the initials of the titles, as follow

<i>A W</i>	All's Well that Ends Well
<i>A and C</i>	Antony and Cleopatra
<i>A Y L</i>	As You Like It
<i>C of E</i>	Comedy of Errors
<i>J C</i>	Julius Cæsar
<i>L L L</i>	Love's Labour Lost
<i>M for M</i>	Measure for Measure
<i>M of V</i>	Merchant of Venice
<i>M W of W</i>	Merry Wives of Windsor
<i>M N D</i>	Midsummer Night's Dream
<i>M Ado</i>	Much Ado about Nothing
<i>P of T</i>	Pericles of Tyre
<i>R and J</i>	Romeo and Juliet
<i>T of Sh</i>	Taming of the Shrew
<i>T of A</i>	Timon of Athens
<i>T A</i>	Titus Andronicus
<i>T and C</i>	Troilus and Cressida
<i>T N</i>	Twelfth Night
<i>T G of V</i>	Two Gentlemen of Verona.
<i>W T</i>	Winter's Tale

The quotations are from the Globe edition unless otherwise specified)

Asch	Ascham's Scholemaster
B E	Bacon's Essays
B and F	Beaumont and Fletcher
B J	Ben Jonson

B J	<i>E in &c</i>	Every Man in his Humour
„	<i>E out &c</i>	Every Man out of his Humour
„	<i>Cy's Rev</i>	Cynthia's Revels
„	<i>Sil Wom</i>	Silent Woman
„	<i>Sejan</i>	Sejanus
„	<i>Sad Sh</i>	Sad Shepherd
L C		Lover's Complaint
N P		North's Plutarch
P P		Passionate Pilgrim
R of L		Rape of Lucrece
Sonn		Shakespeare's Sonnets
V and A		Venus and Adonis

Numbers in parentheses thus (81) refer to the paragraphs
of the Grammar

INTRODUCTION

ELIZABETHAN English, on a superficial view, appears to present this great point of difference from the English of modern times, that in the former any irregularities whatever, whether in the formation of words or in the combination of words into sentences, are allowable. In the first place, almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, "They *askance* their eyes" (*R of L*), as a noun, "the *backward* and abyssm of time" (*Sonn*), or as an adjective, "a *seldom* pleasure" (*Sonn*). Any noun, adjective, or neuter verb can be used as an active verb. You can "happy" your friend, "malice" or "foot" your enemy, or "fall" an axe on his neck. An adjective can be used as an adverb, and you can speak and act "easy," "free," "excellent" or as a noun, and you can talk of "fair" instead of "beauty," and "a pale" instead of "a paleness." Even the pronouns are not exempt from these metamorphoses. A "*he*" is used for a man, and a lady is described by a gentleman as "the fairest *she* he has yet beheld." Spenser asks us to

"Come down and learne the little *what*
That Thomalin can sayne"—*Calend Jul* v 31 (Nares)

And Heywood, after dividing human diners into three classes thus—

"Some with small fare they be not pleased,
Some with much fare they be diseased,
Some with mean fare be scant appeased,"

INTRODUCTION.

adds with truly Elizabethan freedom—

“ But of all *some* none is displeased
To be welcome ”

In the second place, every variety of apparent grammatical inaccuracy meets us *He* for *him*, *him* for *he*, *spoke* and *took*, for *spoken* and *taken*, plural nominatives with singular verbs, relatives omitted where they are now considered necessary, unnecessary antecedents inserted, *shall* for *will*, *should* for *would*, *would* for *wish*, *to* omitted after “*I ought*,” inserted after “*I durst*,” double negatives, double comparatives (“*more better*,” &c) and superlatives, *such* followed by *which*, *that* by *as*, *as* used for *as if*, *that* for *so that*, and lastly, some verbs apparently with two nominatives, and others without any nominative at all. To this long list of irregularities it may be added that many words, and particularly prepositions and the infinitives of verbs, are used in a different sense from the modern. Thus—

“ To fright you thus methinks I am too savage,”

Macb iv 2 70

does not mean “*I am too savage to fright you*” “*Received of the most pious Edward*” (170) does not mean “*from Edward*,” but “*by Edward*,” and when Shakespeare says that “*the rich*” will not every hour survey his treasure, “*for blunting the fine point of seldom pleasure*,” he does not mean “*for the sake of*,” but “*for fear of*” blunting pleasure

On a more careful examination, however, these apparently disorderly and inexplicable anomalies will arrange themselves under certain heads. It must be remembered that the Elizabethan was a transitional period in the history of the English language. On the one hand, there was the influx of new discoveries and new thoughts requiring as their equivalent the coinage of new words (especially words expressive of abstract ideas), on the other hand, the revival of classical studies and the popularity of translations from Latin and Greek authors

* Compare “*More by all mores*”—*T* IV v 139

suggested Latin and Greek words (but principally Latin) as the readiest and most malleable metal, or rather as so many ready-made coins requiring only a slight national stamp to prepare them for the proposed augmentation of the currency of the language. Moreover, the long and rounded periods of the ancients commended themselves to the ear of the Elizabethan authors. In the attempt to conform English to the Latin frame, the constructive power of the former language was severely strained.

The necessity of avoiding ambiguity and the difficulty of connecting the end of a long sentence with the beginning, gave rise to some irregularities, to the redundant pronoun (242), the redundant '*that*' (285), and the irregular '*to*' (416).

But, for the most part, the influence of the classical languages was confined to single words, and to the rhythm of the sentence. The *syntax* was mostly English both in its origin and its development, and several constructions that are now called anomalous (such as the double negative [406] and the double comparative [409]) have, and had from the earliest period, an independent existence in English, and are merely the natural results of a spirit which preferred cleanness and vigour of expression to logical symmetry. Many of the anomalies above mentioned may be traced back to some peculiarities of Early English, modified by the transitional Elizabethan period. Above all, it must be remembered that Early English was far richer than Elizabethan English in inflections. As far as English inflections are concerned the Elizabethan period was destructive rather than constructive. Naturally, therefore, while inflections were being discarded, all sorts of tentative experiments were made: some inflections were discarded that we have restored, others retained that we have discarded. Again, sometimes where inflections were retained the sense of their meaning and power had been lost, and at other times the memory of inflections that were no longer visibly expressed in writing still influenced the manner of expression. Thus Ben Jonson writes.—

"The persons plural keep the termination of the first person singular. In former times, till about the reign of King Henry VIII they were wont to be formed by adding *en* thus — *Loven*, *sayen*, *complamen*. But now (whitsoever is the cause) it is quite grown out of use, and that other so generally prevailed that I dare not presume to set this on foot again."

He appears to be aware of the Midland plural in *en* (332) which is found only very rarely in Spenser and in *Percules of Tyre*, but not of the Northern plural in *es* (333), which is very frequently found in Shakespeare, and which presents the apparent anomaly of a plural noun combined with a singular verb. And the same author does not seem to be aware of the existence of the subjunctive mood in English. He ignores it in his "Etymology of a Verb," and, in the chapter on "Syntax of a Verb with a Noun," writes as follows:

"Nouns signifying a multitude, though they be of the singular number, require a verb plural

"And wise men rehearsen in sentence,

Where folk be drunken there is no resistance'" — I YDGATF, lib ii

And he continues thus — "This exception is in other nouns also very common, especially when the verb is joined to an adverb or conjunction. 'It is preposterous to execute a man before he *have* been condemned.'" It would appear hence that the dramatist was ignorant of the force of the inflection of the subjunctive, though he frequently uses it. Among the results of inflectional changes we may set down the following anomalies —

I *Inflections discarded but their power retained*. Hence (a) "spoke" (343) for "spoken," "rid" for "ridden."* (b) "You ought not walk" for "You ought not walken" (the old infinitive). (c) The new infinitive (357) "to walk" used in its new meaning and also sometimes retaining its old gerundive signification† (d) To "glad" (act), to "mad"

* It should, however, be stated that the *n* is often dropped in Early English

† Morris, "Specimens of Early English," p xxxiii. Inf. "loven" Gerund. "to lovene"

(act), &c (290) for to "gladden," "madden," &c (e) The adverbial *e* (i) being discarded, an adjective appears to be used as an adverb "He raged more *fierce*," &c (f) "Other" is used for "other(e)," pl "other men," &c (g) The ellipsis of the pronoun (399) as a nominative may also be in part thus explained

II *Inflections retained with their old power*

(a) The subjunctive inflection frequently used to express a condition—"Go not my horse," for "If my horse go not" Hence (b) *as* with the subj appears to be used for *as if*, and for *and if*, but (in the sense of *except*) for *except if*, &c. (c) The plural in *en*, very rarely (d) The plural in *es* or *s*, far more commonly (e) *His* used as the old genitive of *he* for *of him* *Me*, *him*, &c used to represent other cases beside the objective and the modern dative "I am appointed *him* to murder you"

III *Inflections retained but their power diminished or lost*

(a) Thus 'he' for 'him,' 'him' for 'he,' 'I' for 'me,' 'me' for 'I,' &c (b) In the same way the *s* which was the sign of the possessive case had so far lost its meaning that, though frequently retained, it was sometimes replaced (in mistake) by *his* and *her*

IV *Other anomalies may be explained by reference to the derivations of words and the idioms of Early English*

Hence can be explained (a) *so* followed by *as*, (b) *such* followed by *which* (found in E. E. sometimes in the form *whuch* or *wuch*), (c) *that* followed by *as*, (d) *who* followed by *he*, (e) *the which* put for *which*, (f) *shall* for *will*, *should* for *would*, and *would* for *wish*

The four above-mentioned causes are not sufficient to explain all the anomalies of Elizabethan style. There are several redundancies, and still more ellipses which can only be explained as follows

V (a) *Clearness was preferred to grammatical correctness*, and (b) *brevity both to correctness and clearness*. Hence it was common to place words in the order in which

they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous but ungrammatical sentence, such as

(a) "The prince that feeds great natures they will sway him" B I *Sejanus*

(b) As instances of brevity —

"Be guilty of my death since of my crime" A of I

"It cost more to get than to lose in a day" B I *Postaster*

VI One great cause of the difference between Elizabethan and Victorian English is, that the latter has introduced or developed what may be called the *division of labour*. A few examples will illustrate this

The Elizabethan subjunctive (see VERBS, SUBJUNCTIVE) could be used (1) optatively, or (2) to express a condition or (3) a consequence of a condition, (4) or to signify purpose after "that" Now, all these different meanings are expressed by different auxiliaries—"would that" "should he come," "he would find," "that he may see,"- and the subjunctive inflection is restricted to a few phrases with "if" "To walk" is now either (1) a noun, or (2) denotes a purpose, "in order to walk" In Elizabethan English, "to walk" might also denote "by walking," "as regards walking," "for walking," a licence now discarded, except in one or two common phrases, such as "I am happy to say," &c Similarly, Shakespeare could write "of vantage" for "from vantage ground," "of charity" for "for charity's sake," "of mine honour" for "on my honour," "of purpose" for "on purpose," "of the city's cost" for "at the city's cost," "of his body" for "as regards his life," "made peace of enmity" for "peace instead of enmity," "we shall find a shrewd contriver of him" for "in him," "did I never speak of all that time" for "during all that time" Similarly "by" has been despoiled of many of its powers, which have been divided among "new," "in accordance with," "by reason of," "owing to" "But" has been forced to cede some of its provinces to "unless" and "except" Lastly, "that," in Early English the only relative,

had been already, before the Elizabethan times, supplanted in many idioms by "who" and "which," but it still retained its meanings of "because," "inasmuch as," and "when," sometimes under the forms "for *that*," "in *that*," sometimes without the prepositions. These it has now lost, except in a few colloquial phrases.

As a rule, then, the tendency of the English language has been to divide the labour of expression as far as possible by diminishing the task assigned to overburdened words and imposing it upon others. There are, of course, exceptions to this rule—notably "who" and "which," but this has been the general tendency. And in most cases it will be found that the Victorian idiom is clearer but less terse than the corresponding Elizabethan idiom which it has supplanted.

VII The character of Elizabethan English is impressed upon its pronunciation, as well as upon its idioms and words. As a rule their pronunciation seems to have been more rapid than ours. Probably the greater influence of spoken as compared with written English, sanctioned many contractions which would now be judged intolerable if for the first time introduced. (See 461.) This, however, does not explain the singular variation of accent upon the same words in the same author. Why should "evile," "aspect," "confessor," and many other words, be accented now on the first, now on the second syllable? The answer is, that during the unsettled Elizabethan period the foreign influence was contending with varying success against the native rules of English pronunciation. The English rule, as given by Ben Jonson, is definite enough. "In dissyllabic simple nouns" (by which it is to be supposed he means un-compounded), "the accent is on the first, as 'bélief,' 'hónour,' &c." But he goes on to say, that "all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs." Hence a continual strife over every noun derived from Latin participles—the English language claiming the new comer as her naturalized subject, bound by English laws, the Latin, on the

other hand, asserting a partial jurisdiction over her emigrants. Hence *accès* and *access*, *précépt* and *precept*, *contrédit* (noun) and *contract*, *instinct* and *instinct*, *relâpse* and *relapse*. The same battle raged over other Latin words not derived from participles *commérce* and *commerce*, *obdurate* and *obdurate*, *sepulchre* and *sepulchre*, *contráry* and *contrary*, *authórise* and *authorize*, *persever* and *persevere*, *confessor* and *confessor*. The battle terminated in a thoroughly English manner. An arbitrary compromise has been effected between the combatants. *Respéct*, *relâpse*, *succéss*, *suicéssor*, were ceded to the Latin *aspect*, *collapse*,* *access*, *sepulchre*, were appropriated by the English. But while the contest was pending, and prisoners being taken and retaken on either side, we must not be surprised at finding the same word ranged now under native, now under foreign colours.

VIII *Words then used literally are now used metaphorically, and vice versâ*

The effect of this is most apparent in the altered use of prepositions. For instance, "by," originally meaning "near," has supplanted "of" in the metaphorical sense of *agency*, and it may in its turn be supplanted by "with" or some other preposition. This is discussed more fully under the head of prepositions (138). Here a few illustrations will be given from other words. It is not easy to discover a defined law regulating changes of metaphor. There is no reason why we should not, with Beaumont and Fletcher talk of living at a "*deep*† rate" as well as a "*high* rate." But it will be found with respect to many words derived from Latin and Greek, that *the Elizabethans used them literally and generally, we, metaphorically and particularly*. Thus "metaphysical" was used by Shakespeare in the broader meaning of "supernatural," and "fantastical" could be applied even to a murder, in the wide sense of "imagined." So "exorbitant" was "out of the path," "uncommon," now only

* *Collapse* is accented on the last syllable in most dictionaries.

† "How brave lives he that keeps a fool, although the rate be *deeper*,
But he that is his own fool, sir, does live a great deal cheaper."

applied to that which is uncommonly "expensive" So *extravagant* ("The *extravagant* and erring spirit," *Hamlet*, 1 1) has been restricted to "*wandering* beyond the bounds of economy" "To aggravate" now means, except when applied to disease, "to add to the mental burdens of any one," hence "to vex," but in *Sonn* 146 we find, "to aggravate thy store" in the literal sense of "to add to the weight of" or "increase" So "journal" meant "diurnal" or "daily," now it is restricted to a "daily" newspaper or memoir The fact is that, in the influx of Greek and Latin words into the English language, many were introduced to express ideas that either could be, or were already, expressed in the existing vocabulary Thus we do not require "metaphysical" to express that which is supernatural, nor "fantastical" to express that which is imagined, "exorbitant" is unnecessary in the sense of "uncommon," "extravagant" (though it has a special force in "the *extravagant* and erring spirit," *Hamlet*, 1 1) is not in most cases so obvious as "wandering," "increase" is simpler than "aggravate," and "daily" more English than "diurnal" Similarly "speculation" is unnecessary to express the power of seeing, "advertised" useless in the sense of "warned" or "informed" (*Lear*, iv 6 211), "vulgar" in the sense of common Such words, once introduced into the language, finding the broader room which they had been intended to fill already occupied, were forced to take narrower meanings They did this, for the most part, by confining themselves to one out of many meanings which they had formerly represented, or by adopting metaphorical and philosophical instead of literal and material significations, and as the sense of their derivation and original meaning became weaker, the transition became easier This is not merely true of words derived from Latin and Greek "Travail," for example, finding itself supplanted in its original sense by "work" or "labour," has narrowed itself to a special meaning the same is true of "beef," "pork," &c

On the other hand, some Latin and Greek words that

express technicalities have, as the sense of their exact meaning was weakened, gradually become more loosely and generally used. Thus, "influence" means now more than the mere influence of the stars on men, "triumph," "preposterous," "pomp," "civil," "ovation," and "decimate," have lost much of their technical meaning. Of these words it may be said, that Shakespeare uses them more literally and particularly than we do. Thus, "triumph" is used for a show at a festival, "civil" is used for peaceful, "preposterous ass" (*T of Sh* iii i 9) is applied to a man who put music *before* philosophy, "decimation" (*T of A* v i 31) is used in its technical sense for "a tithed death."

One cause that has affected the meaning of Latin-derived words has been the preference with which they have been selected in order to express depreciation. This has narrowed some words to an unfavourable signification which they did not originally possess. Thus, "impertinent" in Elizabethan authors meant "not to the point," "officious" could then mean "obliging," and a clever person could be described as "an admirable conceited fellow" (*H* I iv. 4 203).

A classical termination (446) may sometimes be treated as active or as passive. Hence "plausibly" is used for "with applause" actively.

"The Romans *plausibly* did give consent"—*R of I*

"A very *unconsiderate* (unconsiderable) handful of English."

N P Appendix 31

Thus, on the one hand, we have "*fluxive* eyes" (eyes flowing with tears *L C* 8), and on the other the more common passive sense, as "the *inexpressive* she" (the woman whose praises cannot be expressed).

With respect to words of English or French origin, it is more difficult to establish any rule. All that can be said is that the Elizabethan, as well as the Victorian meaning, may be traced to the derivation of the word. Why, for instance, should not Ben Jonson write—

"Frost fearing myrtle shall *impale* my head"—*Pedast* i i

12 "take in within its pale, surround," as justifiably as we use the word in its modern sense of "transfixing?" Why should not sirens "train" (*draw* or decoy—*trahere*) their victims to destruction, as well as educators "train" their pupils onward on the path of knowledge? We talk of "a world of trouble" to signify an infinity, why should not Bacon (*E* 38) talk of "a globe of precepts?" Owing to the deficiency of their vocabulary, and their habit of combining prepositions with verbs, to make distinct words almost like the Germans, the Elizabethans used to employ many common English words, such as "pass," "hold," "take," in many various significations. Thus we find "take" in the sense of (1) "bewitch," (2) "interrupt" ("You *take* him too quickly, Marcius," B J *Poetast*), (3) "consider" ("The whole court shall *take* itself abused," B J *Cy's Rev* v 1), (4) "understand" ("You'll *take* him presently," *E out* &c 1 1), and (5) "resort to" ("He was driven by fowle weather to *take* a poore man's cottage," N P 597). With prepositions the word has many more meanings. "*Take* out"="copy," "*take* in"="subdue," "*take* up"="borrow," "*take* in with" (Bacon)="side with," "*take* up"="pull up" of a horse. And these meanings are additional to the many other meanings which the word still retains. To enter further into the subject of the formation and meaning of words is not the purpose of this treatise. The glossaries of Nares and Halliwell supply the materials for a detailed study of the subject. One remark may be of use to the student before referring him to the following pages. The enumeration of the points of difference between Shakespearean and modern English may seem to have been a mere list of irregularities and proofs of the inferiority of the former to the latter. And it is true that the former period presents the English language in a transitional and undeveloped condition, rejecting and inventing much that the verdict of posterity has retained and discarded. It was an age of experiments, and the experiments were not always successful. While we have accepted *copious*, *ingenious*, *disloyal*, we have rejected as useless *copy* (in the sense

GRAMMAR.

ADJECTIVES

1 Adjectives are freely used as Adverbs

In Early English, many adverbs were formed from adjectives by adding *e* (dative) to the positive degree as *bright*, adj., *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*) which could never form adverbs in *e*, were used as adverbs. We still say colloquially, "come *quik*," "the moon shines *bright*," &c. But Shakespeare could say

"Which the false man does *easy*"—*Macb* 11 3 143

"Some will *dear* abide it"—*J C* 111 2 119

"Thou didst it *excellent*"—*T of Sh* 1 1 89

"Which else should *free* have wrought"—*Macb* 11 1 19

"Raged more *fierce*"—*Rich II* 11 1 173

"Grow not *instant* old"—*Ham* 1 5 94

"'Tis *noble* spoken"—*A and C* 11 2 99

"Did I expose myself *pure* for his love"—*T N v* 1 86

"*Equal* ravenous as he is subtle"—*Hen VIII* 1 1 159

We find the two forms of the adverb side by side in

"She was *new* lodged and *newly* derided"—*L C* 84

The position of the article shows that *mere* is an adverb in

"Ay, surely, *mere* the truth"—*A W* 111 5 58

So "It shall *safe* be kept"—*Cymb* 1 6 209

"Heaven and our Lady *gracious* has it pleas'd"

1 *Hen VI* 1 2 74

"(I know) when the blood burns how *prodigal* the soul
Lends the tongue vows"—*Hamlet*, 1 3 116

Such transpositions as "our lady gracious," (101) where "gracious" is a mere epithet, are not common in Shakespeare (See 419) In

"My lady sweet, arise,"—*Cymb* ii 3 29

"My lady" is more like one word than "our lady," and is also an appellative. In appellations such transpositions are allowed (See 13)

Sometimes the two forms occur together

"And she will speak most *bitterly* and *strange*"

M for M v i. 10

2 Adjectives compounded. Hence two adjectives were freely combined together, the first being a kind of adverb qualifying the second. Thus

"I am too *sudden bold*"—*L I L* ii i 107

"*Fertile-fresh*"—*M IV of IV* v 5 72

"More *active valiant* or more *valiant young*"

I Hen IV v i 90

"*Daring hardy*"—*Rich II* i 3 43

"*Honourable dangerous*"—*J C* i 3 124 See *ib* v i 60

"He lies *crafty-sick*"—2 *Hen IV* Prol 37

"I am too *childish foolish* for this world"—*R III* i 3 142

"You are too *senseless obstinate*, my lord"—*R III* iii i 44

"That fools should be so *deep contemplative*"—*I Y* ii 7 31

"*Glouc* Methinks the ground is even

Edg *Horrible-steep*" *Leir*, iv 6 3

In the last example it is hard to decide whether the two adjectives are compounded, or (which is much more probable) "horrible" is a separate word used as in (1) for "horribly," as in *T. M.* iii 4 196. In the West of England "terrible" is still used in this adverbial sense.

There are some passages which are only fully intelligible when this combination is remembered

"A strange tongue makes my cause more *strange suspicious*"

Hen VIII iii i 45

Erase the usual comma after "strange"

"Here is a *silly-stately* style indeed."—*I Hen VI* iv 7 72

Perhaps "He only in a *general-honest* thought"—*J C* v 5 71

3 Adjectives, especially those ending in *ful*, *les*, *ble*, and *ive*, have both an active and a passive meaning, just as we still say "a *fearful* (pass) coward," and "a *fearful* (act) danger"

"To throw away the dearest thing he owed,
As 'twere a *careless* trifle"—*Macbeth*, 1 4 11

"Such *helpless* harmes yt's better hidden keep"—SPEN *FQ* 1 5 42
"Even as poor birds deceived with painted grapes,

Like those poor birds 'hat *helpless* berries saw"

V and A 604, *Rich III* 1 2 13

"Upon the *sightless* couriers of the air"—*Macbeth*, 1 7 23

"How dare thy joints forget

To pay their *awful* duty to our presence?"—*Rich II* 11 3 76

"*Terrible*" is "frightened" in *Lear*, 1 2 32, "*dreadful*," "awe-struck," *Hamlet*, 1 2 207, "*thankful*" is "thankworthy," *F of T v* 1 285 So "*unmeritable*" (act *Rich III* 11 7 155, *J C* 11 1 12), "*medumable*" (act *Tr and Cr* 11 3 44), "*sensible*" (pass *Macb* 11 1 36, *Hamlet*, 1 1 57), "*insuppressive*" (pass *J C* 11 1 134), "*plausive*" (pass *Hamlet*, 1 4 30), "*uncomprehensve*" (pass *Tr and Cr* 11 3 198), "*respective*" (act *R and J* 11 1 128, pass *T G of V* 11 4 200), "*unexpressive*" (pass *A Y L* 11 2 10), "*comfortable*" (act *Lear*, 1 4 328), "*deceivable*" (act *R II* 11 3 84, *T N* 11 3 21)

• "*Probable*," "*contemptible*," and "*artificial*," are active in—

"The least of all these signs were *probable*"—2 *Hen VI* 11 2 178

"'Tis very probable that the man will scorn it, for he hath
a very *contemptible* spirit"—*M Ado*, 11 3 188

"We, Hermia, like two *artificial* gods
Have with our needles created both one flower"

M N D 11 2 204

Hence even "The *intrenchant* air"—*Macbeth*, v 8 9

"Unprizable" (*T N v* 1 58) means "not able to be made a prize of, captured"

"Effect" (*Rich III* 1 2 120) seems used for "effector" or "agent" if the text is correct

4. Adjectives signifying effect were often used to signify the cause This is a difference of *thought* We still say "pale death," "gaunt famine," where the personification is obvious, but we do not say—

"Oppress'd with two *weak* evils, age and hunger"
A Y I ii 7 132

"Like as a sort of hungry dogs ymet
Doe fall together, stryving each to get
The greatest portion of the *greadie* priv"
SPENS P (1) vi ii 17

"And *barren* rage of death's eternal cold"—SOL ii 13

Nor should we say of the Caduceus—

"His *sleepy* yerde in hond he bare upright"—CHALC C 7 1390

Compare also "Sixth part of each"
A *trembling* contribution"—HEN VIII i 2 96

Here "*trembling*" is used for "fear inspiring"

So other Elizabethan authors (Walker) "*idle* agues, 'rotten
showers," "*barren* curses"

5 Adjectives are frequently used for Nouns, even in the
singular

"A sudden *pale* usups her cheek"—JANET I

"Every Roman's *private* (privacy or private interest)"
B I SEAN iii 1

"'Twas *civare* to the *general*"—HAMLET, ii 2 108

"Truth lies open to all It is no man's *secreat*"—B I I 742

"Before these bastard signs of *fair* (beauty) were born"—SOL ii 68

So "*fair* befall," *Rich II* ii 1 120, *Rich III* i 3 282—BUT
see 297

"Till fortune, tired with doing *bad*,

Threw him ashore to give him *good*"—POTTER ii (lower) 17

"That termless (indecomposable) hand

Whose *bare* outbragg'd the web it seem'd to wear"—JANET i 95

"In *few*" = "in short"—HAMLET, i 3 120, *Tem* i 2 144

"*Small* (little) have continual plodders (overwork)"
J I I i 1 86.

"By *small* and *small*"—*Rich II* iii 7 198, *Rich III* i 3 111

"Say what you can, my *false* o'erweighs your *true*"
M for M ii 4 100

"I'll make division of my *present* (money) with you"
T N iii 4 389

If the text were correct, the following would be an instance of
an adjective inflected like a noun

"Have added feathers to the learned's wing"—SEAN. 78

But probably the right reading is "learned'st"

"Wont," the noun (*Hamlet*, 1 4 6), is a corruption from "woned," from the verb "wonye" E E, "wunian" A-S, "to dwell" Compare *ῥῥος*

6. Adjectives comparative The inflection *er* instead of *more* is found before "than"

"Sir, your company is fairer than honest"—*M for M* iv 3 185

The comparative "more wonderful" seems to be used, as in Latin, for "more wonderful than usual," if the following line is to be attributed to Cicerio as in the editions

"Why, saw you anything more wonderful?"—*J C* 1 3 14

In *Hamlet* iv 7 49, "my sudden and more strange return," means "sudden, and even more strange than sudden"

7 The comparative inflection-*er* was sometimes used even when the positive ended in *ing, -ed, -ul, -an, -st, -et* These terminations (perhaps because they assimilate the adjective to a participle by their sound) generally now take "more"

"Horraler," *Cymb* iv 2 331, "curster," *T of Sh* iii 2 156. "perfecter," *Coriol* ii 1 91, "certainer," *M Ado*, v 3 62

8 Superlative The superlative inflection *est*, like the Latin superlative, is sometimes used to signify "very," with little or no idea of excess

"A little ere the mightiest Julius fell"—*Hamlet*, 1 1 114

"My mutest conscience" (*Cymb* 1 6 116) may perhaps mean "the mutest part or corner of my conscience," like "summus mons"

9 The superlative inflection *est* is found after *ent, -ing, ed, et* Thus, "violentest" (*Coriol* iv 6 73), "cursedst" (*M of V* ii 1 46), "lyncest" (*T of Sh* 1 2 25), "perfectest," (*Much* 1 5 2)

This use of *-est* and *-er* (see 7) is a remnant of the indiscriminate application of these inflections to all adjectives which is found in Early English Thus, in *Piers Plowman*, we have "avarousest" (B 1 189), "meiveillousest" (B viii 68)

10 The superlative was sometimes used (as it is still, but with recognized incorrectness) where only two objects are compared.

"Between two dogs which hath the deeper mouth,
Between two blades which bears the better temper,
Between two hoises which doth bear him best,
Between two girls which has the merriest eye,"
I *Hib* 11 4 15

"Not to bestow my *youngest* daughter
Before I have a husband for the elder"—*T of Sh* 1 1 50

"Of two usuries, the *merriest* was put down, and the *waister*
allowed"—*M for M* 11 2 7

Here it seems used for variety to avoid the repetition of the comparative

11 Comparative and superlative doubled.—The inflections *-er* and *-est*, which represent the comparative and superlative degrees of adjectives, though retained, yet lost some of their force, and sometimes received the addition of *more*, *most*, for the purpose of greater emphasis

"A *more larger* list of sceptics"—*A and C* 11 6 76

"*More elder*"—*M of V* 14 1 251

"*More better*"—*Temp* 1 2 19

"*More nearer*"—*Hamlet*, 11 1 11

"Thy *most worst*"—*W T* 11 2 180

"*More braver*"—*Temp* 1 2 439

"With the *most boldest*"—*J C* 11 1 121

"*Most unkindest*"—*J C* 11 2 187

"To some *more fitter* place"—*M for M* 11 2 16

"I would have been much *more a fresher* man"
Tr and Cr v 6 21

Ben Jonson speaks of this as "a certain kind of English atticism, imitating the manner of the *most ancientest and finest* Grecians" B J 786 But there is no ground for thinking that this idiom was the result of imitating Greek We find Bottom saying

"The *more better* assurance"—*M N D* 11 1 4

Note the anomaly "*Less happier* lands"—*R II* 11 1 49.

12 The Adjectives *all*, *each*, *both*, *every*, *other*, are sometimes interchanged and used as Pronouns in a manner different from modern usage

All for any

"They were slaine without *all* mercie"—*HOLINSHED*

"Without *all* bail"—*Sonn* 74

"Without *all* reason"—ASCH 48

(Comp in Latin "sine omni, &c") Heb vii 7 Wickliffe, "with outen *ony* agenseiyinge," Rheims, Geneva, and A V "without *all* contradiction"

This construction, which is common in Ascham and Andrewes, is probably a Latinism in those authors. It may be, however, that in "things *without all* remedy," *Macb* iii 2 11, "without" is used in the sense of "outside," "beyond." See Without (197)

All for *every*

"Good order in *all* thyng"—ASCH 62

"And *all* thing unbecoming"—*Macb* iii 1 14

We still use "all" for "all men." But Ascham (p 54) wrote "*All* commonlie *have* over much wit," and (p 65) "*Infinite* shall be made cold by your example, that *were* never hurt by reading of bookes." This is perhaps an attempt to introduce a Latin idiom. Shakespeare, however, writes

"*What ever have* been thought on"—*Coriol* i 2 4

Each for "all" or "each one of"

"At *each* his needless heavings"—*W T* ii 3 35

So every (i.e. "ever ich," "ever-each")

"Of *every* these happen'd accidents"—*Temp* v 1 249

And "none" "*None* our parts"—*A and C* i 3 36

Each for "both"

"And *each* though enemies to *either's* reign
Do in consent shake hands to torture me"—*Sonn* 28

"*Each* in her sleep *themselves* so beautify"—*R of L* 404

"Tell me

In peace what *each* of them by the other *lose*"—*Coriol* iii 2 44

This confusion is even now a common mistake. Compare

"How pale *each* worshipful and rev'rend guest
Rise from a Clergy or a City feast"—POPE, *Imit Hor* ii 75

Each for "each other"

"But being both from me, both to *each* friend"—*Sonn* 114
(i.e. both friends each to the other)

Both seems put for "each," or *either* used for "each other," in

"They are both in *either's* powers."—*Temp* i 2 450

There may, however, be an ellipsis of *each* after *both*

"They are both (each) in either's powers."

Compare "A thousand groans

Came (one) on another's neck"—*Sonn* 131

It is natural to conjecture that this is a misprint for "on or other's" But compare

"I think there is not half a kiss to choose

Who loves *another* best"—*IV* 1' iv 4 176 (See 88)

Every one, Other, Neither, are used as plural pronouns

"And *every one* to rest themselves betake"—*R* of *L*

"*Every one* of these considerations, sir, move me"—*ASCH* 1 Ded

"*Let everything*

In readiness for Hymenæus stand"—*T* 1 1 1 325

"Smooth *every* passion

That in the nature of their lord *rebel*"—*Leas*, ii 2 82

"**Every**" is a pronoun in

"If *every* of your wishes had a womb"

A and *C* 1 2 38, 1 1' 1 v 4 178

"Thersites' body is as good as Ajax'

When *neither* are alive"—*Cymb* iv 2 252

"*Other* have authority"—*ASCH* 46

"And therefore is the glorious planet Sol

In noble eminence enthron'd and spher'd

Amidst the *other*"—*T* and *C* 1 3 89

Other is also used as a singular pronoun (even when not preceded by "each") *

"Every time gentler than *other*"—*J* 1 1 2 231

"With greedy force each *other* doth assail"—*SPENS* 1 1 1 5 6

ie "each doth assail *the other*"—*Rich* II 1 1 22

"We learn no *other* but the confident tyrant

Keeps still in Dunsinane"—*Macb* v 4 8

"He hopes it is no *other*

But, for your health and your digestion's sake,

An after dinner's breath"—*T* and *C* ii 3 120

"If you think *other*"—*Othello*, iv 2 13

"Suppose no *other*"—*A* IV iii 6 27

* It is used as a singular adjective, without the article, in *Cymb* iii 4 144

"You think of *other* place"

In the two last passages "other" may be used adverbially for "otherwise," as in *Macbeth*, 1 7 77, which may explain

"They can be meek that have no *other* cause"—*C of E* 11 1 33
i.e. "no cause *otherwise* than for meekness"

The use of *all(e)* and *other(e)* as plural pronouns is consistent with ancient usage. It was as correct as "omnes" and "alii" in Latin, as "alle" and "andere" in German. Our modern "*others* said" is only justified by a custom which might have compelled us to say "*manys*" or "*alls* said," and which has induced us to say "our *bettors*," though not (with Heywood) "our *biggers*." The plural use of *neither*, "not both," depends on the plural use of *either* for "both," which is still retained in "on *either* side," used for "on both sides." This is justified by the original meaning of *ei-ther*, i.e. "every one of two," just as *whē thēr* means "which of two." "Either" in O E is found for "both." Similarly we say "*none were* taken" instead of "*none (no one) was* taken." We still retain the use of *other* as a pronoun without *the* in such phrases as "they saw each *other*," for "they saw each *the other*." *Many* is also used as a noun. (See 5.) Hence we have

"In *many's* looks"—*Sonn* 93

Beside the adjective "*mani*," "*moni*" (*many*), there was also in Early English the noun "*manie*" or "*meine*" (multitude, from Fr "*maignie*," Lat. "*minores natu*") But it is doubtful whether this influenced the use just mentioned.

13 The possessive Adjectives, when unemphatic, are sometimes transposed, being really combined with nouns (like the French *monsieur*, *milord*)

"Dear *my lord*"—*J C* 11 1 255

"Good *my brother*"—*Hamlet*, 1 3 46

"Sweet *my mother*"—*R and J* 11 5 200

"O'h' poor *our ser*"—*Tr and Cr* v 2 109

"Art thou that *my lord* Eljah?"—*1 Kings* xliii 7

"Come, *our queen*"—*Cymb* 11 3 68

So probably, vocatively

"Tongue-tied *our queen* speak thou"—*W T* 1 2 27

Compare "Come on, *our queen*"—*Rich II* 1 2 222.

"Good *my knave*"—*L L L* 11 1 153

"Good *my* friends"—*Coriol* v 2 8

"Good *your* highness, patience"—*4 and C* ii 5 100.

"Good *my* girl"—*1 Hen VI* v 4 25

Hence, by analogy, even

"Good *my* mouse of virtue"—*T N* i 5 69

The emphatic nature of this appellative "good" is illustrated by

"Good now, sit down"—*Hamlet*, i i 70

where the noun is omitted So *IV T* v i 19, *Tempest*, i i 10

"Gunnaw" (good now) is still an appellative in Dorsetshire

Sometimes, but very rarely, the possessive adjective used *vicariously* is allowed to stand first in the sentence

"*Our* very loving sister, well be met"—*Lea*r, v i 20

It is possible that this use of "my," "our," &c. may be in part explained from their derivation, since they were originally not adjectives, but the possessive cases of pronouns. Thus, "sweet *my* mother," = "sweet mother of me," or "sweet mother mine"

Similar vocatives are

"*The last of all the Romans*, fare thee well"—*J C* v 3 99.

"*The jewels of our father*, with wash'd eyes,
Cordelia leaves you"—*Lea*r, i i 271

So Folio, "Take that, *the likeness of this ruler here*"

3 *Hen VI* v 5 38 (Globe "thou")

14 The Adjectives *just*, *mere*, *proper*, and *very* were sometimes used as in Latin

Just = exact "A *just* seven-night"—*M A*do, ii i 375

"A *just* pound"—*M of V* iv i 327

Whereas we retain this sense only in the adverbial use, "*just* a week" Compare "*justum iter*"

15. *Mere* = "unmixed with anything else" hence, by inference, "*intact*," "complete"

"The *mere* perdition of the Turkish fleet"—*O* ii 2 3
i.e. the "complete destruction"

"Strangely visited people,

The *mere* despair of surgery"—*Macle*, iv 3 132

i.e. "the utter despair" So *Rich III* iii 7 261

The word now means "unmixed," and therefore, by inference,

"nothing but," "bare," "insignificant" But, in accordance with its original meaning, "not *merely*," in Bacon, is used for "not *entirely*" So *Hamlet*, 1 2 137

16 Proper = "peculiar," "own"

"Their *proper* selves"—*Temp* III 3 60

"With my *proper* hand"—*Cymb* IV 2 97, *T N* V 1 327
 i.e. "with my own hand," as in French So *F C* 1 2 41, 1 3 96

Very = "true" "My *very* friends"—*M of V* III 2 226

17 More (*mo-re*) and most (*mo-st*) (comp E E *ma* or *mo*, *mar* or *mor*, *maist*, *maist*, or *most*) are frequently used as the comparative and superlative of the adjective "great" [*More*, or *mo*, as a comparative (*Rich II* II 1 239, *Rich III* IV 4 199), is contracted from *more* or *mo-er* Compare "bet" for "better," "leng" for "longer," and "streng" for "stronger," in O E See also "sith," 62]

"At our *more* leisure"—*M for M* 1 3 49

"A *more* requital"—*K F* II 1 34

"With *most* gladness"—*A and C* II 2 169

"Our *most* quiet" (our very great quiet)—*2 Hen IV* IV 1 71

"So grace and mercy at your *most* need help you"
Hamlet, 1 5 180

Hence we understand

"Not fearing death nor shrinking for distress,

But always resolute in *most* extremes"—*1 Hen VI* IV 1 38
 i.e. not "in the majority of extremities," as it would mean with us, but "in the *greatest* extremes"

Hence

"*More* (instead of *greater*) and less came in with cap and knee"
1 Hen IV IV 3 68

"And *more* and less do flock to follow him"
2 Hen IV 1 1 209

"Both *more* and less have given him the revolt"
Macbeth, V 4 12

That "less" refers here to rank, and not to number, is illustrated by

"What *great* ones do the *less* will prattle of"—*T N* 1 2 33.

So Chaucer

"The grete giftes to the *most* and leste"—*C* 7 2227

18. *One* is used for "above all," or "*alone*," i.e. "*all one*," in Elizabethan English with superlatives

"He is *one* the truest manner'd"—*Cymb* i 6 164

"*One* the wisest prince"—*Hen VIII* ii 4 49

"Have I spake *one* the least word"—*Ib* 153

But in Early English *one* is thus used without a superlative

"He *one* is to be praised "

"I had no brother but him *one* "

"He was king *one* "

(Here Mr Morris conjectures that the O E "anc" stands for A S dative "an-um ")

So in Latin "justissimus unus," and in Greek *μόνος* is similarly used So "*alone*" = "above all things "

"That must needs be sport *alone* "—*M N D* iii 2 119

"I am *alone* the villain of the earth"—*A and C* iv 6 30

"So full of shapes is fancy

That it *alone* is high fantastical"—*I N* i 1 15 *

None See 53

19. *Right* (which is now seldom used as an adjective, except with the definite article, as the opposite of "*the* wrong," e.g. "*the* right way," not "*a* right way"), was used by Shakespeare, with the indefinite article, to mean "real," "down *right* "

"I am a *right* maid for my cowardice"—*M N D* iii 2 302

Compare *A and C* iv 12 28, "*a right* gipsy " It means, "true " in

"A *right* description of our sport, my lord"—*I. I. I* v 2 522

20 *Self* (*se* = *swa* [so], *-lf* = Germ *leib*, "body " Wedge wood, however, suggests the reciprocal pronoun, I at *se*, Germ *sich*, and he quotes, "Et il *se* *cons* ira," i.e. "and he *him self* will go," Old French, and still retained in Creole patois) was still used in its old adjectival meaning "same," especially in "one *self*," i.e. "one and the same," and "that *self* " (compare the German "selbe ")

"That *self* cham"—*C of H* v 1 10

"That *self* mould"—*Rich II* i 2 23

"One *self* king"—*T N* i 1 39

Compare 3 *Hen VI* III I 11, *A and C* V I 21, *M of V* I I 148

Hence we can trace the use of *himself*, &c. The early English did not always use "self," except for emphasis, their use was often the same as our modern poetic use

"They set *them* down upon the yellow sand"—TENNYSON

In order to define the *him*, and to identify it with the previous *he*, the word *self* (meaning "*the same*," "*the aforesaid*") was added "He bends *himself*" *Thyself* and *myself* are for *thee-self*, *me-self* "One *self* king" may be illustrated by "*one same* house"—MONTAIGNE, 228 We also find the adjectival use of "self" retained in

"The territories of Attica *selfe*"—N P 175

"The city *selfe* of Athens"—N P 183

"Itself" is generally, if not always, written in the Folio "it selfe"

There is a difficulty, however, in such a phrase as "I *myself* saw it" Why do we not find "I self," "he-self," in such cases? Why, even in A -S, do we find the rule that, when *self* agrees with the *subject* of the sentence, the pronoun has to be repeated in the *dative* before *self* "he (him) *self* did it," but when the noun is in an oblique case *self* is declined like any other adjective, and agrees with its noun "he him *selfe* bound," i.e. "he bound himself?" The fact is, that in the second case "self" is an ordinary adjective used as an adjective "he bound *the same* or *aforesaid* him" But in the former case "himself" is often an abridgment of a prepositional expression used as an adverb "he did it by himself," "of himself," "for himself," and, being a quasi-adverb, does not receive the adjectival inflection* It follows that "my," "thy," in "myself" and "thyself," are not pronominal adjectives, but represent inflected cases of the pronouns Thus "ourselves" for "ourselves" is strictly in accordance with the A -S usage in

"We will *ourselves* in person to this war,"—*Rich II* I 4 42

though of course Shakespeare only uses it for "myself" in the mouth of a dignified personage Similarly in *Piers Plowman* (B viii. 62) we have "*myn* one" (= "*of me* one," i.e. "*of me* alone" [see *One*]) used for "by myself," and "him one" (William of Palerne, 17) for "by himself," and here "*myn*" is the genitive of "I," and "him"

* *Myself* seems used for our "by myself" in

"I had as lief have been *myself* alone"—*A I L* III 2 269

the dative of "he," and "one" is an adjective. This is also illustrated by the Scottish "my lane," i. e. "my," or *by me*, alone. Hence, instead of "ourselves" we have in Wicliffe, 2 Cor. v. 2, "but we mesuren us in *us self* and comparisowen *us self* to us," and, a line above, "*hem self*" for "themselves."

Very early, however, the notion became prevalent that the inflected pronoun was a pronominal adjective, and that "self" was a noun. Hence we find in Chaucer, "*myself* hath been the whip," "and to prove *their selves*" in Berners' *Trouvair*, and in Shakespeare, *Temp* i. 2. 132, "thy crying *self*." Hence the modern "ourselves," "yourselves."

The use of "self" as a noun is common in Shakespeare. "Targuin's self," *Coriol* ii. 2. 98, "my woeful *self*," *L. C.* 143. Hence the reading of the Folio may be correct in the first of the following lines:

"Even so *myself* bewails good Gloucester's case,
With sad unhelpful tears and with dimm'd eyes
Look after him"—2 *Hen. VI* iii. 1. 217

But the change to the first person is more in accordance with Shakespeare's usage, as

"This love of theirs *myself* have often seen"
T. G. of I. iii. 1. 23

S. T. G. iii. 1. 147, *ib.* iv. 2. 110

So "himself" is used as a pronoun, without "he," in

"Direct not him whose way *himself* will choose"
Rich. II. ii. 1. 29

"Self-born arms" (*Rich. II.* ii. 3. 80) seems to mean "divided against themselves," "civil war."

21. *Some*, being frequently used with numeral adjectives qualifying nouns of time, as "*some* sixteen months" (*T. G. of I.* iv. 1. 21), is also found, by association, with a singular noun of time

"*Some* hour before you took me"—*T. N.* ii. 1. 22

"I would detain you here *some* month or two"—*M. of V.* iii. 2. 9

"*Some* day or two"—*R. III.* iii. 1. 64

It would seem that in such expressions "some" has acquired an adverbial usage, as in the provincialisms, "It is *some* late," "Five mile or *some*" (MATZNER, ii. 253). Compare

"I think 'tis now *some* seven o'clock."—*T. of A.* iv. 3. 146

"Sum" is, however, found in Early English and Anglo-Saxon in the sense of "a certain" Compare A-S "*Sum* jungling hym fylgde," *Mari* xiv 51 So Wicliffe, where A V has "A certain young man followed him" "Other-*some*" (*MND* i i 226), sec p 6

22 The licence of converting one part of speech into another may be illustrated by the following words used as adjectives

"The fine point of *seeldom* (rare) pleasure"—*Sonn* 52

"Each *under* (inferior) eye"—*Sonn* 7

"I his *beneath* (lower) world"—*T of A* i i 44

'The orb below

As *hush* (silent) as death"—*Hamlet*, ii 2 508

See also *still*, below (22)

"Most *felt* (palpable) and open this"—B J *Sejan* i 2

"Most *loud* (plotted) impudence"—B J *Fox*

As still with us, any noun could be prefixed to another with the force of an adjective "*water* drops," "*water*-thieves," "*water*-fly," &c •

This licence, however, was sometimes used where we should prefer the genitive or an adjective. Thus, "the *region* kites" (*Hamlet*, ii 2 607,) for "the kites of the region," and "the *region* cloud," *Sonn* 33 So perhaps, "a *moment* leisure," *Hamlet*, i 3 133 We say "heart's ease," but Shakespeare, *Hen V* ii 2 27, says "*heart*-grief," "*heart*-blood," *Rich II* i i 172, &c, "*faction*-traitors," *ib* ii 2 57 Again, a word like "music" is not commonly used by us as a prefix unless the suffix is habitually connected with "music" thus "music-book," "music-master," &c, but not "music" for "musical" as in

"The honey of his *music* vows"—*Hamlet*, iii i 164

Compare "*venom* mud," *R of L*, 561, "*venom* clamours," *C of E* v i 69, for "venomous," "*venom* sound," *Rich II* ii i 19, "*venom* tooth," *Rich III* i 3 291

This licence is very frequent with proper names

"Here in *Philippi* fields"—*J C* v 5 19

"Draw them to *Tiber* banks"—*J C* i i 63

"There is no world without *Verona* walls"—*R and J* iii 3 17

"Within rich *Pisa* walls."—*T of Sh* ii i 369

"To the *Cyprus* wars"—*O* i i 151

"*Turkey* cushions"—*T of Sh* ii i 355, as we still say

"From *Leonati* seat"—*Cymb* v 4 60

"*Venice* gold"—*T of Sh* ii i 366

The reason for this licence is to be found in an increasing dislike and disuse of the inflection in *'s*. Thus we find, "sake" frequently preceded in *1 Hen IV* by an uninflected noun "for recreation sake," *1 Hen IV* i 2 174, *ib* ii i 80, *ib* v i 65, "for fashion sake," *A Y L* iii 2 271.

ADVERBS

23 It is characteristic of the unsettled nature of the Elizabethan language that, while (see 1) adjectives were freely used as adverbs without the termination *ly*, on the other hand *ly* was occasionally added to words from which we have rejected it. Thus "fastly" (*L C* 9), "youngly" (*Coriol* ii 3 244)

24 Adverbs with prefix *a-* (1) Before nouns. In these adverbs the *a-* represents some preposition, as "in," "on," "of," &c. contracted by rapidity of pronunciation. As might be expected, the contraction is mostly found in the prepositional phrases that are in most common use, and therefore most likely to be rapidly pronounced. Thus (*Coriol* iii i 261-2) Menenius says, "I would they were *in* Tiber," while the Patrician, "I would they were *a* bed." Here *a-* means "in," as in the following

"3d Fisherman Master, I marvel how the fishes live *in* the sea
1st Fisherman Why, as men do *a* land"—*F of T* ii i 31

A- is also used where we should now use "at." Compare, however, *O E* "on work"

"Sets him new *a* work"—*Hamlet*, ii 2 510, *Icar* iii 5 8

So *R of L* 1496 And compare *Hamlet*, ii i 58, "There (he) was *a*' gaming," with

"When he is drunk, asleep, or *in* his rage
At gaming"—*Hamlet*, iii 3 91

Sometimes "of" and "a-" are interchanged. Compare "a kin" and "of kind," "of burst" and "a-thirst," "of buve" and "a bove." Most frequently, however, "a-" represents our modern "on" or "in." Compare "*a*-live" and "on live"

"Bite the holy cords *a twain*"—*Lear*, II 2 80, *L C* 6

Compare "That his spere brast *a-five*," i.e. "burst in five pieces" (*HAIUWEIT*) So

"*A-front*"—*1 Hen IV* II 4 222 "*A-fire*"—*Temp* I 2 212

"Look up *a height*" (perhaps)—*Lear*, IV 6 58

"Beaten the mounds *a-row*"—*C of E* V I 170

"And keep in *a-door*"—*Lear*, I 4 138

Thus, probably, we must explain

"Thy angel becomes *a fear*"—*A and C* II 3 22

i.e. "*a-fear*" The word "*a-fere*" is found in *A-S* in the sense of "fearful" (*Matzner*, I 394) And in the expressions "What *a* plague?" (*1 Hen IV* I 2 51,) "What *a* devil?" (*1 Hen IV* II 2 31) "*A* God's name" (*Rich II* II 1 251,) and the like, we must suppose *a* to mean "in," "on," or "of" There is some difficulty in

"I love a ballad in print *a life*" (so Folio, Globe, "o' life")

W T IV 4 264

It might be considered as a kind of oath, "on my life" Nares explains it "as my life," but the passages which he quotes could be equally well explained on the supposition that *a* is a preposition The expression "all *amort*" in *1 Hen VI* III 2 124, and *T of Sh* IV 3 36, is said to be an English corruption of "*à la mort*"

"To heal the sick, to cheer the *alamort*"—*NARES*

The *a* (*E I an* or *on*) in these adverbial words sometimes for euphony retains the *n*

"And each particular hair to stand *an end*"—*Ham* I 4 19 *

So *Hamlet*, III 4 122, *Rich III* I 3 304, and compare "*an* hungry," "*an* hungered" below, where the *an* is shown not to be the article So

"A slave that still *an end* turns me to shame,"—*T G of V* IV 4 67 where "*an end*" (like "*run on head*" (*Homilies*), i.e. "*run a head*") signifies motion "on to the end"

These adverbial forms were extremely common in earlier English, even where the nouns were of French origin Thus we find "*a* grief," "*a-fyn*" for "*en-fin*," "*a-bone*" excellently, "*a cas*" by chance Indeed the corruption of *en-* into *a-* in Old French itself

* Compare "Shall stand *a tip-toe*"—*Hen V* IV 3 42

is very common, and we still retain from this source "*a-round*" for "*en rond*" and "*a-front*" for "*en front*"

(2) Before adjectives and participles, used as nouns

When an adjective may easily be used as a noun, it is intelligible that it may be preceded by *a*. Compare "*a-height*," quoted above, with our modern "on high," and with

"One heaved *a-high* to be hurled down below"

Rich III iv 4 86

It is easy also to understand *a-* before verbal nouns and before adjectives used as nouns, where it represents *on*

"I would have him nine years *a-killing*"—*O* iv 1 188

i.e. "on, or in the act of killing" So

"Whither were you *a-going*?"—*Hen VIII* 1 3 50

i.e. "in the act of going"

"The slave that was *a-hanging* there"—*Lear*, v 3 274

"Tom's *a-cold*"—*Lear*, iii 4 59

i.e. "*a-kale*," E E "in a chill"

Some remarkable instances of this form are subjoined, in which nouns are probably concealed

"I made her weep *a-good*"—*T G of V* iv 4. 170

i.e. "in good earnest," but "good" may be a noun. Compare "*a-bone*" above

"The secret mischiefs that I set *abroach*"—*R III* 1 3 325,
R and J 1 1 111

where *a* is prefixed to "broach," now used only as a verb. "On broach" and "abroach" are found in E E. Compare

"O'er which his melancholy sits *on brood*"

Hamlet, iii 1 173

Compare "That sets them all *agape*"—MILTON, *P L* v, which is to be explained by the existence of an old noun, "gape"

(3) As the prefix of participles and adjectives

In this case *a-* represents a corruption of the A-S intensive *of*. Thus from E E "*offeren*," we have "*afered*" or "*afeared*," from A-S "*of-gán*," "*a-gone*" The *of* before a vowel or *h* is sometimes changed into *on* or *an*. See ON, 182. And indeed the prefixes *an-*, *on-*, *of-*, *a-*, were all nearly convertible. Hence "*of hungred*" appears not only as "*a-fingred*," but also "*an-hungered*," as in *St Matthew* xxv 44, A V "When saw we thee *an* hungered

or athirst?" It would be a natural mistake to treat *an* here as the article but compare

"*They were an hungry,*"—*Coriol* i i 209

where the plural "*they*" renders it impossible to suppose that *an* is the article

Perhaps, by analogy, *a* is also sometimes placed before adjectives that are formed from verbs. It can scarcely be said that *weary* is a noun in

"For Cassius is *a weary* of the world"

J C iv 3 95, *1 Hen IV* iii 2 88

Rather "*a weary*," like "*of walked*," means "*of-weary*," i.e. "tired out"

25. Adverbs ending in "s" formed from the possessive inflection of Nouns. Some adverbs thus formed are still in common use, such as "*needs*" = "*of necessity*"

"*Needs must I like it well*"—*Rich II* iii 2 4

"There must be *needs* a like proportion"—*M of V* iii 4 14

But we find also in Shakespeare

"He would have tickled you *other gates* than he did"

T A V i 198

i.e. "*in another gate or fashion*"

In this way (compare "*sideways*," "*lengthways*," &c.) we must probably explain

"Come a little nearer *this ways*"—*M W of W* ii 2 50

And "*Come thy ways*"—*I A* ii 5 1

Compare also the expression in our Prayer-book

"*Any ways* afflicted, or distressed"

Others explain this as a corruption of "*wise*"

"*Days*" is similarly used

"'Tis but early *days*"—*T and C* iv 5 12

i.e. "*in the day*," as the Germans use "*morgens*" Compare "*now a days*," and *N P* 179, "*at noonduies*"

A similar explanation might suggest itself for

"Is Warwick *friends* with Margarete"

3 Hen VI iv 1 115, *A and C* ii 5 44

But "*I am friends*" is not found in E.E., and therefore probably it is simply a confusion of two constructions, "*I am friend to him*" and "*we are friends*."

26 After was used adverbially of time

"If you know
That I do fawn on men, and hug them hard,
And *after* scandal them"—*J C* 1 2 76

Now we use *afterwards* in this sense, using *after* rarely as an adverb and only with verbs of motion, to signify an interval of space, as "he followed *after* "

27 The use of the following adverbs should be noted

Again (radical meaning "opposite") is now only used in the local sense of *returning*, as in "He came back *again*, home *again*," &c, and *metaphorically* only in the sense of *repeating*, as in "*Again* we find many other instances," &c It is used by Shakespeare *metaphorically* in the sense of "on the other hand" Thus —

"Have you
Ere now denied the asker, and now *again* (on the other hand)
Of him that did not ask but mock, bestow
Your sued for tongues?"—*Coriol* 11 3 214

"Where (whereas) Nicias did turne the Athenians from their purpose, Alcibiades *again* (on the other hand) had a further reach," &c —*N P* 172 So *Rich II* 11 9 27

It is also used *literally* for "back again" "Haste you *again*," *A W* 11 2 73, does not mean "haste a second time," but "hasten back "

Again is used for "*again* and *again*," i.e. repeatedly (a previous action being naturally implied by *again*), and hence intensively almost like "aman "

"For wooing here until I sweat(ed) *again* "—*M of I* 11 2 205

* Weeping *again* the king my father's wreck "

Imperf. 1 2 390

For omission of *-ed* in "sweat" (common in *E E*), see 341

28 All (altogether) used adverbially

"I will dispossess her *all* "—*T of A* 1 1 139

"For us to levy power is *all* impossible "—*Rich II* 11 2 126

In compounds *all* is freely thus used, "*All* worthy lord," "*all*-watched night," "her *all*-disgraced friend," *A and C* 11 12 22 Sometimes it seems to mean "by all persons," as in "*all* shunned " So, "this *all*-hating world," *Rich II* v. 5 66, does not mean "hating all," but "hating (me) universally "

All used intensively was frequently prefixed to other adverbs of degree, as "so"

"What occasion of import
Hath *all so* long detain'd you from your wife?"

T of Sh III I 105

The connection of *all* and "so" is perpetuated in the modern "also" Still more commonly is *all* prefixed to "too"

"In thy heart-blood, though being *all too* base
To stain the temper of my knightly sword"

Rich II IV I 28

"Our argument
Is *all too* heavy to admit much talk"—*2 Hen IV* V 2 24

So *Cymb* V 5 169, *T G of V* III I 162, *Sonn* 18, 61, 86, *R of L* 44, 1686

There are two passages in Shakespeare where *all-to* requires explanation

"It was not she that cull'd him *all to* nought"—*V and A* 993

"The very principals (principal posts of the house) did seem to rend
And *all to* topple"—*P of T* III 2 17

(1) In the first passage *all to* is probably an intensive form of "to," which in Early English (see Too, below) had of itself an intensive meaning Originally "to" belonged to the verb Thus "to breke" meant "break in pieces" When "all" was added, as in "all to-breke," it at first had no connection with "to," but intensified "to breke" But "to" and "too" are written in differently for one another by Elizabethan and earlier writers, and hence sprang a corrupt use of "all-to," caused probably by the frequent connection of *all* and *too* illustrated above It means here "altogether"

(2) In the second passage some (a) connect "to-topple," believing that here and in *M W of W* IV 4 57, "to pinch," "to" is an intensive prefix, as in Early English But neither of the two passages necessitates the supposition that Shakespeare used this archaism (See *M W of W* IV 4 5 below, To omitted and inserted, 350) We can, therefore, either (b) write "all-to" (as in the Globe), and treat it as meaning "altogether," or (c) suppose that "all" means "quite," and that "to topple," like "to rend," depends upon "seem" This last is the more obvious and probable construction *

* Or, adopting this construction we may take *all* to mean "the whole house" The principals did seem to rend and the whole house to topple

From this use of "all too" or "all to," closely connected in the sense of "altogether," it was corruptly employed as an intensive prefix, more especially before verbs beginning with *be* "*all to bequalify*," B J, "*all-to bekest*," *ib*, and later "*he all to be Gullivers me*," SWIFT, "*all-to be traytor'd*," NARRIS

29 Almost, used for *mostly*, *generally*

"Neither is it *almost* seen that very beautiful persons are of great virtue"—B E 163

Our modern meaning *nearly* is traceable to the fact that anything is *nearly* done when the *most* of it is done

Almost (see also Transpositions) frequently follows the word which it qualifies

"I swoon *almost* with tear"—M N D II 3 154

"As like *almost* to Claudio as himself"—M for M V I 494

Hence in negative sentences we find "not-almost" where we should use "almost not," or, in one word, "scarcely," "hardly"

"You cannot reason (*almost*) with a man"—Ruh III II 2 39

The Globe omits the parenthesis of the Folio

"And yet his trespass, in our common reason,

Is *not almost* a fault to incur a private check"—O III 3 66

i.e. "is *not* (*I may almost say*) fault enough to," &c. or "is *scarcely* fault enough to," &c. So

"I have *not* breath'd *almost* since I did see it."—C of E V I 191

It was natural for the Elizabethans to dislike putting the qualifying "almost" before the word qualified by it. But there was an ambiguity in their idiom. "Not almost a fault" would mean "not approaching to a fault," "not-almost a fault," "very nearly not a fault." We have, therefore, done well in avoiding the ambiguity by disusing "almost" in negative sentences. The same ambiguity and peculiarity attaches to interrogative, comparative, and other conjunctive sentences

"Would you imagine or *almost* believe?"—Ruh III III 5 35

i.e. "Would you suppose without evidence, or (*I may almost say*) believe upon evidence?" &c.

"Our aim, which was

To take in many towns ere *almost* Rome

Should know we were afoot"—Coriol I 2 24

Alone, see One, 18.

30 Along is frequently joined to "with" and transposed, as

"With him is Gratiano gone *along*"—*M of V* II 8 2

Hence the "with me" being omitted, "along" is often used for "along with me"

"Demetrius and Egeus, go *along*,

I must employ you in some business"—*M N D* I 1 123

Note, that here, as in *T of Sh* IV 5 9, 2 *Hen IV* II 1 191, *O* I 1 180, "go" is used where we should say "come" The word is used simply to express the motion of walking by WICKLIFFE *Acts* XIV 8 MONTAIGNE, *Florio*, 230

Sometimes the verb of motion is omitted, as in

"Will you *along* (with us)?"—*Coriol* II 3 157

"Let's *along*" is still a common Americanism

Sometimes the ellipsis refers to the *third* person

"Go you *along* (with him)"—*A and C* V 1 69

Perhaps we ought (to the advantage of the rhythm) to place a comma after *along*, in

"Therefore have I entreated him *along*,

With us to watch the minutes of this night"—*Ham* I 1 26

30a Anon. The derivative meaning of *anon* (an ane) is "at one instant," or "in an instant," and this is its ordinary use But in

"Still and *anon*"—*K J* IV 1 47

"Which ever and *anon* he gave his nose"

I Hen IV I 3 38

anon seems to mean "the moment after," a previous moment being implied by "still," "ever" Compare our "now and *then*"

31 Anything, like Any ways, is adverbially used

"Do you think they can take any pleasure in it, or be *anything* delighted?"—MONTAIGNE, 31

"*Any ways* afflicted, or distressed"—*Prayer-book*

"Ways" is, perhaps, genitive See 25

32 Away

"She could never *away* with me"—2 *Hen IV* III 2 213

ie. "she could not endure me." A verb of motion is probably

omitted Compare our "I cannot get on with him," "put up with him," and the provincial "I cannot do with him"

"I could not do *with*"—*M of P* iii 2 72

So "she could never away with me" = "she could not go on her way," i.e. "get on with me" For the omission of the verb of motion compare

"Will you along!"—*Coriol* ii 3 157

33 Back, for "backward"

"Goes to and *back* lackeying the varying tide"

Al and C i 4 46

Where we should say "to and *fore*"

34 Besides = "by the side of the main question, i.e. "in other respects," "for the rest"

"This Timæus was a man not so well knowne as he, but *besides* (for the rest) a wise man and very hardy"—*N* i' 174

Similarly *besides* is used as a preposition in the sense "out of"

"How fell you *besides* your five wits?"—*N* iv 2 92

35 Briefly = "a short time ago," instead of (as with us) "in a short space of time"

"*Briefly* we heard their drums

How couldst thou bring thy news so late?"

Coriol i 6 16

Similarly we use the Saxon equivalent "shortly" to signify futurity

36 By (original meaning "near the side" Hence "*by and by*" = "very near," which can be used either of *time* or (as in Early English, also of *place*) is used for "aside," "on one side," "away," in the phrase

"Stand *by*, or I shall gall you"—*A* v 3 94

Whereas, on the other hand, "to stand *by* a person" means "to stand *near* any one"

37 Chance appears to be used as an adverb

"How *chance* thou art returned so soon?"—*C of P* i 2 12

But the order of the words "thou art," indicates that Shakespeare treated *chance* as a verb "How may it *chance* or *chance* a

that," as *Hamlet*, ii 2 343, "How *chances* it they travel?" Compare—

"How *chance* the roses there do fade so fast?"

M N D i 1 129

So *Tr and Cr* iii 1 151, 2 *Hen IV* iv 4 20, *Rich III* iv 2 103, *M IV of W* v 5 231, *P of T* iv 1 23

Compare, however, also—

"If *case* some one of you would fly from us"—3 *Hen I* v 4 34 where "case" is for the Old French "per case"

This use of *chance* as an apparent adverb is illustrated by

"*Perchance* his boast of Lucrece' sovereignty

Suggested this proud issue of a king

Perchance that envy of so rich a thing

Braving compare, disdainfully did sting"—*R of L* 39

Here "*perchance*" seems used first as an adverb, then as a verb, "it may chance that" So Shakespeare, perhaps, used *chance* as an adverb, but unconsciously retained the order of words which shows that, strictly speaking, it is to be considered as a verb

38 Even "*Even* now" with us is applied to an action that has been going on for some long time and *still* continues, the emphasis being laid on "now" In Shakespeare the emphasis is often to be laid on "*even*," and "*even* now" means "*exactly or only* now," i.e. "scarcely longer ago than the present" hence "*but* now"

"There was an old fat woman *even* now with me"

M IV of W iv 5 26

Often "*but even* now" is used in this sense *M of W* i 1 35

On the other hand, both "*even* now" and "*but* now" can signify "just at this moment," as in

"But now I was the lord

Of this fair mansion, and *even* now, *but* now,

This house, these servants, and this same myself

Are yours"—*M of W* iii 2 171

We use "*just* now" for the Shakespearean "*even* now," laying the emphasis on "*just*" *Even* is used for "*even* now," in the sense of "at this moment," in

"A certain convocation of politic worms are *even* at him"

Hamlet, iv 3. 22.

So "*even* when" means "just when" in

"(Roses) die, *even* when they to perfection grow "
T V ii + 42

39. *Ever* (at *every* time) freq

"For slander's mark was *ever* yet the fair"—*Sonn* 70

The latter use is still retained in poetry But in prose we confine "*ever*" (like the Latin "*unquam*") to negative, comparative, and interrogative sentences

Ever seems contrary to modern usage in

"Would I might

But *ever* see that man"—*Temp* i 2 168

"But," however, implies a kind of negative, and "*ever*" means "at *any* time"

40 *Far*, used metaphorically for "*very*"

"But *far* unfit to be a sovereign"—3 *Hen* VI iii 2 92

So 2 *Hen* VI iii 2 286

41 *Forth*, hence, and *hither* are used without verbs of motion (motion being implied)

"I have no mind of feasting *forth* to-night"—*M of W* ii 2 37

"Her husband will be *forth*"—*M W of W* ii 2 278

"By praising him here who doth *hence* remain"—*Sonn* 39

"From *thence* the sauce to meat is ceremony"—*Match* iii 4 317

"Methinks I hear *hither* your husband's drum"—*Coriol* i 3 32

"Prepare thee *hence* for France"—*Rich* II v i 31

Forth, "to the end"

"To hear this matter *forth*"—*M for M* v i 255

Forth, as a preposition see Prepositions.

42 *Happily*, which now means "by *good* hap," was sometimes used for "*haply*," i. e. "by hap," just as "*success*" was sometimes "*good*," at other times "*ill*"

"*Hamlet* That great baby you see there is not yet out of his swaddling clouts

Ros *Happily* he's the second time come to them" *Hamlet*, ii 2 402

"And these our ships, you *happily* may think,
Are like the Trojan horse (which) was stuffed within
With bloody veins"—*P of T* i 4 29

"Though I may *fear*
 Her will recoiling to her better judgment
 May fall to match you with her country forms,
 And *happily* repent"—*Othello*, III 3 238

It means "gladly" in *Macbeth*, I 3 89

43. *Here* is used very freely in compounds "they *here* approach" (*Macb* IV 3 133), "*here*-remain" (*ib* 148) Perhaps *here* may be considered as much an adjective, when thus used, as "then" in "our *then* dictator" (*Coriol* II 2 93) So in Greek

44. *Hitherto*, which is now used of time, is used by Shakespeare of space

"England from Trent and Severn *hitherto*"

I *Hen* IV III 1 74

45. *Home*. We still say "to come *home*," "to strike *home*," using the word adverbially with verbs of motion, but not

"I cannot speak him *home*," i. e. completely

Coriol II 2 107

"Satisfy me *home*"—*Cymb* III 5 83

"(Your son) lack'd the sense to know her estimation *home*"

A W V 3 4

"That trusted *home*

Might yet enkindle you unto the crown"—*Macbeth*, I 3 121

46. *How* (adverbial derivative from *hwa* = *hwu*, O E) used for however "

"I never yet saw man

How wise, *how* noble, young, *how* rarely featured,

But she would spell him backward"—*M Ado*, III 1 60

"Or whether his fall enrag'd him or *how* 'twas "

Coriol I 3 69

How is perhaps used for "as" in *V* and *A* 815

"Look, *how* a bright star shooteth from the sky,

So glides he in the night from Venus' eye "

This, which is the punctuation of the Globe, is perhaps correct, and illustrated by

"Look, *as* the fair and fiery-pointed sun

Rushing from forth a cloud bereaves our sight,

Even *so*," &c —*R of L* 372

So *V* and *A* 67, *M of V* III 2 127

Similarly, GASCOIGNI (Matzner) has

"*How* many men, *so* many minds "

47 Howsoever for "*howsoever*" it be, "in any case"

"*Howsoever*, my brother hath done well"—*Cymb* iv 2 146

So However See 403

48. Last Such phrases as "at the last," "at the first," are common, but not

"The *last* (time) that e'er I took her leave at court"
4 W v 3 79

Merely, completely See Adjectives, Mere, 15

More, Most See Adjectives, 18

49 Moreabove = "moreover"—*Hamlet*, ii 2 126

50 Moreover precedes "that," like our "beside that"

"*Moreover* that we much did long to see you"
Hamlet, i 2 2

51 Much, More, is frequently used as an ordinary adjective, after a pronominal adjective, like the Scotch *much*, and the Fr. *E* *muchel** (So in A-S)

"Thy *much* goodness"—*M* for *M* v 1 531

"Yet so *much* (great) is my poverty of spirit"
Rich III iii 7 159

Much was frequently used as an adverb even with positive adjectives

"I am *much* ill"—*2 Hen IV* iv 4 111

So *Tr* and *Cr* ii 3 115, *J C* iv 3 255

"Our too *much* memorable shame"—*Hen I* ii 4 53

So *Rich II* ii 2 1

More is frequently used as a noun and adverb in juxtaposition

"The slave's report is seconded and *more*

More fearful is deliver'd"—*Coriol* iv 6 63 Comp *A J* iv 2 42

"*More* than that tongue that *more* hath *more* express'd"—*Sonn* 23

"If there be *more*, *more* woeful, hold it in"—*Lea*, v 3 202

We sometimes say "*the* many" (see 12), but not "the most," in the sense of "most *men*" Heywood, however, writes—

"Yes, since the *most* censures, believe, and saith
By an implicit faith"—*Commendatory Verses* on B J

* Compare "A noble peer of *much* trust and power"—*Milton*, *Comus*

Needs See 25

52 **Never** is used where we now more commonly use "ever" in phrases as

"And creep time *ne'er* so slow,
Yet it shall come for me to do thee good"—*K* *J* iii 3 31
So *I Hen VI* v 3 98, *Rich II* v 1 64

There is probably here a confusion of two constructions, (1) "And though time creep so slow as it never crept before," and (2) "And though time never crept so slow as in the case I am supposing." These two are combined into, "And though time creep—(how shall I describe it? though it crept) never so slow." Construction (2) is illustrated by

"*Never* so weary, *never* so in woe,
I can no further crawl, no further go"—*M N D* iii 2 442

Here, strictly speaking, the ellipsis is "*I have been*," or "having been," "*I have never been so weary*." But it is easy to see that "never so weary" being habitually used in this sense, *Hermia* might say, "*I am never-so-weary*," or still more easily, "though I were *never-so-weary*."

In such phrases as "*never* the nearer," *never* seems to mean "nought." So *Wickliffe, John* xix 21

"But how he now seeth we wite *here*," i.e. "we know *not*"

53 **None** seems to be the emphatic form of "no," like "mine" of "my" in the modern idiom

"Satisfaction (there) can be *none* but by pangs of death"
T A V iii 4 261

For we could not say "there can be *none* satisfaction." This emphatic use of the pronoun at the end of a sentence is found very early. *None* seems loosely used for "not at all," like "nothing" (55), "no-whit," i.e. "not." And this may, perhaps, explain

"*None* a stranger there
So merry and so gamesome"—*Cymb* 1 6 59

Here either *none* means "not," "ne'er," or a comma must be placed after *none*. "*none*, being a stranger," which is a very harsh construction.

The adverbial use of "none" may be traced to Early English and Anglo-Saxon. Under the form "nan," i.e. "ne-an" (compare

German "nein"), we find "nan more," and also "*none* longer," "whether he wolde or *noon*" (CHAUCEUR, Matzner) "*N* in" was used as an adverbial accusative for "by no means" even in A-S (Matzner, III 131) In *Rich II* v 2 99, "He shall be *none*," the meaning is, "he shall not be one of their number" "*None*" is still used by us for "nothing," followed by a partitive genitive, "I had *none* of it," and this explains the Elizabethan phrase

"She will *none* of me"—*T N* I 3 118

i.e. "She desires to have (321) nothing from, as regards to do with, me." So

"You can say *none* of this"—*T N* v 1 342.

54. Not is apparently put for "*not* only" in the two following passages.

"Speak fair, you may salve so
Not what is dangerous present, but the loss
Of what is past."—*Coriol* III 2 71

"For what he has
Given hostile strokes, and that *not* in the presence
Of dreaded justice, but on the ministers
That do distribute it."—*Coriol* III 3 97

55. Nothing, like "no-way," "naught," "not," (A-S náht, i.e. "no whit,") is often used adverbially

"And that would set my teeth *nothing* on edge"
I Hen II III 1 133

"I fear *nothing*, what can be said against me"
Hen VIII v 1. 126

where "*what*" is not put for "*which*"

56. Off (away from the point)

"That's *off* that's *off* I would you had rather been silent."
Coriol II 2 64.

"I boast her *off*"—*Temp* IV 1 9

To be *off*=to take *off* one's hat

"I will practise the insinuating nod and be *off* to them most counterfeitedly"—*Coriol* II 3 107 *

57. Once ("once for all," "above all")

"*Once*, if he require our voices, we ought not to deny him"
Coriol. II 3. 1

* *Stands off* is used for "stands out, i.e. in relief"—*Hen V* II 2 106

- "I is *once* thou lovest,
And I will fit thee with the remedy"—*M Ado*, i 1 320
- Hence "positively"
- "Nay, an you be a cursing hypocrite, *once* you must be looked to"—*M Ado*, v 1 212
- "Nay, an you begin to rail on society, *once* I am sworn not to give regard to you"—*Timon*, i 2 251

The Folio and Globe place the comma after *once*

Once is sometimes omitted

"This is (*once*) for all"—*Hamlet*, i 3 131

Once sometimes "in a word"

"*Once* this—your long experience of her wisdom,
Her sober virtue, years, and modesty,
Plead on her part some cause to you unknown"

C of E iii 1 90

At *once* is found in this or a similar sense

"My lords, *at once*, the cause why we are met
Is to determine of the coronation"—*Rich III* iii 4 1

"My lords, *at once*, the care you have of us
Is worthy praise"—*2 Hen VI* iii 1 66

Once seems to mean "at some time (future)" in

"I thank thee, and I pray thee, *once* to-night
Give my sweet Nan this ring"—*M W of W* iii 4 103

But the word may be taken as above

58. *Only*, i e *on(ly)*, is used as an adjective See But (130), and Transpositions (420)

"The *only* (mere) breath"—*SPENS F Q* i 7 13

"It was for her love and *only* pleasure"—*INGELEN*

"By her *only* aspect she turned men into stones"—*BACON*,
Adv of L 274

We have lost this adjectival use of *only*, except in the sense of "single," in such phrases as "an *only* child"

Only, like "alone" (18), is used nearly in the sense of "above all," "surpassing"

Oph You are merry, my lord

Ham Who? I?

Oph Ay, my lord

Ham O God, your *only* jig-maker"—*Hamlet*, iii 2 131

"Your worm is your *only* emperor for diet"—*Ib* iv 3. 22

58 a Over means "over again" in

"Trebles thee o'er"—*Tempest*, II i 221

i.e. "repeats thy former self thrice" Compare

"I would be trebled twenty times myself"—*M of I* III 2 154

59 Presently = "at the present time," "at once," instead of, as now, "soon, but not at once"

"Desd Yes, but not yet to die

Othello O yes, *presently*—*Othello*, V 2 52

So *Rich II* III i 3, 2 179

60 Round, used adverbially in the sense of "straightforwardly" "Round," like "square" with us, from its connection with "regular," "symmetrical," and "complete," was used to signify "plain and honest" Hence

"I went round to work"—*Hamlet*, II 2 139

means just the opposite of "circuitously"

61 Severally ("sever," Lat *separo*), used for 'separately' So

"When severally we hear them rendered"—*J C* III 2 10

And "Contemplation doth withdraw our soule from us, and severally employ it from the body"—MONTAIGNE, 30

Thus, "a several plot" (*Sonn* 137) is a "separate" or "private plot" opposed to "a common"

62 Since (A S *sith* = "time," also adv * "late," "later," "sith than" = "after that") adverbially for "ago"

"I told your lordship a year since"—*M Ado*, II 2 13

This must be explained by an ellipsis

"I told your lordship (it is) a year since (I told you)"

Compare a transitional use of "since" between an adverb and conjunction in "Waverley, or, 'tis Sixty Years since" (omit "'tis," and *since* becomes an adverb

So *since* is used for "since then," like our "ever since" in

'And since, methinks, I would not (do not wish to) grow so fast"—*Rich III* II 4 14

Since, when used adverbially as well as conjunctionally, fre

* *Sith* for *sither*, like "mo for "mo er" (see 17)

usually takes the verb in the simple past where we use the complete *present*

"I did not see him *since*"—*A and C* 1 3 1

This is in accordance with an original meaning of the word, "late," ("sith") We should still say, "I never saw him *after* that," and *since* has the meaning of "after"

We also find the present after "since," to denote an action that *is* and *has been* going on *since* a certain time (So in Latin with "impudens")

"My desires e'er *since* pursue me"—*T N* 1 1 23

See Conjunctions, 132

63 So (original meaning "in that way") is frequently inserted in replies where we should omit it

"*Trib* Repair to the Capitol
Peop We will *so*"—*Coriol* 11 3 62

T Fortitude doth consist, &c
D It doth *so* indeed, sir"—*B J Sil Wom* 11 2

Here *so* means "as you direct, assert" "As" is, by derivation, only an emphatic form of *so* See 106

64 So is sometimes omitted after "I think," "if," &c

"*G* What, in metre?
Luc In any proportion of language
G I *think*, or in any religion"—*M for M* 1 2 24

"Will the time serve to tell? I do not *think* (so)"
Coriol 1 6 46

"Haply you shall not see me more, or *if*,
A mangled shadow"—*A and C* 11 2 27

"Not like a corse, or *if*, not to be buried"—*W T* 11 4 131

"Do not plunge thyself too far in anger, lest thou hasten thy trial, which *if*, Lord have mercy on thee for a hen"—*A W* 11 3 223

Compare

"What *though*, yet I live like a poor gentleman born"
W W of W 1 1 287, *Hen V* 11 1 9, *A Y L* 11 3 51

"O, if it *prove*,
Tempests are kind and salt waves fresh in love"
T N 11 4 418

85. *So* is put for the more emphatic form, *al-so*

"Demetrius, thou dost overween in all,
And *so* in this, to bear me down with braves "

T A II 1 30

"It is a cold and heat that does outgo
All sense of winters and of summers *so* " -- *B J Sord Sh II 1*

"Mad in pursuit, and in possession *so* " -- *Sonn 129*

"Good morrow, Antony
Ant So to most noble Cæsar " -- *J C II 2 117*

So approaches "also" in

"Cousin, farewell, and, uncle, bid him *so* "

Ruh II 1 3 247

So that, so as (See Pronouns, Relative, 275, 276)

66 *So* (like the Greek οὕτω δή) is often used where we should use "then" "In this way" naturally leads to "thus," "on this," "thereupon," "then"

"And when this hail some heat from Heaven felt
So he dissolved " -- *M V D 1 1 215*

So is, therefore, sometimes more emphatic than with *us*, as in (arrange thus, not as Globe) —

"*Olivia* To one of your receiving enough is shown,
A cypress, not a bosom, hides (Pol) my heart — (*Antones*)
So (*ze* after this confession) let me hear you speak
Vo I love you "

J A III 1 1 1

So in conditional clauses See Conjunctions, 133

67 *So* was often, and correctly, used (where we use the adverbial "such" or "so" with "a") before an adjective, e.g. "so great a faith" where we say "such great faith," "so long time" where we say "a long a time" We seem to feel that "so" (being an adverb), and therefore more liable to transposition than the adjective "such" requires to be attached to the word which it qualifies, either (1) by introducing the article which necessarily links together the words thus "so great a loss," or else (2) by placing "so" in a position where its effect is equally unmistakable "a loss so great"

When the noun is in the plural we cannot use the former method we are, therefore, driven to the latter, and instead of saying

"*So* hard termes " -- *N P 176*

we say "*terms so hard.*"

"In *so* profound abyss I throw all care"—*Sonn* 112

"My particular grief

Is of *so* flood gate and o'erbearing nature"—*O* 1 3 55

"And I will call him to *so* strict account"—*1 Hen IV* 111 2 149

"With *so* full soul"—*Temp* 111 1 44

"Of *so* quick condition"—*M for M* 1 1 54

But note that in these instances the "so" follows a preposition. After prepositions the article (see Article, 90) is frequently omitted. Shakespeare could have written

"My grief is of nature *so* floodgate," &c

"I will call him to account *so* strict that," &c

Our modern usage was already introduced side by side with the other as early as Wicliffe Compare

"So long time"—*St John* xiv 9

with "So long a time"—*Hebrews* iv 7

68. Something used adverbially, like "somewhat"

"A white head and *something* a round belly"

2 Hen IV 1 2 212

We should say "*a somewhat* round," placing the adverb between the article and the adjective so as to show unmistakably that the adverb qualifies the adjective. "Something" may possibly be so taken (though "somehow" would make better sense) in

"This *something*-settled matter in his breast"—*Ham* 111 1 181

68a Sometimes, like "sometime," is used by Shakespeare for "formerly" in

"Thy *sometimes* brother's wife"—*Rich II* 1 2 54

So probably

"*Sometimes* from her eyes

I did receive fair speechless messages"—*M of V* 1 1 163

Compare "olim" in Latin

69 Still used for constantly, in accordance with the derivation of the word, "quiet," "unmoved." It is now used only in the sense of "even now," "even then." The connection between "during all time up to the present" and "even at the present" is natural, and both meanings are easily derived from the radical meaning, "without moving from its place." Comp the different meanings of *dum*, *donec*, *ews*, &c.

"Thou *still* hast been the author of good tidings "

Hamlet, II. 2 42

"But this thy countenance *still* lock'd in steel
I never saw till now"—*T and C* IV 5 195

i e "because it was *constantly* lock'd in steel "

And this is the best, though not the most obvious, interpretation of

"But *still* the house affairs would draw her hence "

Othello, I 3 147

It is used as an adjective for *constant* (though some suggest "silent") in

"But I of thee will wrest an alphabet,
And by *still* practice learn to know the meaning "

T A III 2 44

This interpretation is corroborated by

"But that *still* use of grief makes wild grief tame,
My tongue should to thy ears not name my boys "

Rich III IV 3 229

70. *Than* is used for *then*

"And *then* ranks begin
To break upon the galled shore and *than*
Retire again"—*R of L* 456

Then for than, freq in North's *Plutarch*, Ascham, &c

In O E the commonest forms are "thanne" = *then*, "then" = *than*

Then and *than* (like *tum* and *tam*, *quum* and *quam* in Latin) are closely connected, and, indeed, mere varieties of the same word. They were originally inflections of the demonstrative, and meant "at that (time)," "in that (way)." As "that" is used as a relative, "than" has the signification of "in the way in which" (*quam*), just as *then* (71) is used for "at the time at which" (*quum*). It is usual to explain "He is taller *than* I" thus "He is taller, *then* I am tall." This explanation does not so well explain "He is *not* taller *than* I." On the whole, it is more in analogy with the German *als*, Latin *quam*, Greek *ἢ*, to explain it thus "In the way in which I am tall he is taller." The close connection between "in that way," "at that time," "in that place," &c, is illustrated by the use of *there* for *thereupon* or *thence*

"Even *there* resolved my reason into tears"—*L. C.* 4

71. Then apparently used for "when" So in E E See That, 284

"And more more strong, *then* lesse is my fear,
I shall endue you with, meantime but ask," &c
K f iv 2 42

72 To-fore, which was as common in E E as "be-fore" and "a-fore," is found in

"O would thou wert as thou *to-fore* hast been"
T A iii 2 294

73. Too, which is only an emphatic form of "to" (compare *ποῶς* in Greek, used adverbially), is often spelt "to" by Elizabethan writers (*Sonn* 38, 86), and conversely, "too" is found for "to" (*Sonn* 56, 135)

Too seems used, like the E E "to," for "excessively" in Spenser, *Shepherd's Calendar*, May

"Thilke same kidde (as I can well devise)
Was *too* very foolish and unwise"

Perhaps, also, in

"Lest that your goods *too* soon be confiscate"—*C of E* 1 2 2
though the meaning may be "the goods of you *also*"

"Tempt him not so *too* far"—*A and C* 1 3 11

And there is, perhaps, an allusion to the E E meaning in "too-too," which is often found in Elizabethan English

Too is often used in the phrase, "I am *too* blame" (*Folio*)

"I am much *too* blame"

O iii 3 211, 282, *M of V* v 1 166, *Rich III* ii 2 13

This is so common in other Elizabethan authors, that it seems to require more explanation than the confusion between "to" and "too" mentioned above. Perhaps "blame" was considered an adjective, as in

"In faith, my lord, you are *too* *wifful* blame"
1 *Hen IV* iii 1 177

and "too" may have been, as in E E, used for "excessively"

Too seems used for "very much," or "too much," in

"Tell him that gave me this (wound), who lov'd him *too*.
He struck my soul and not my body through"

B and F *F Sh* iii 1

The context will hardly admit of the interpretation, ' Me who also lov'd him "

The transition from the meaning of progressive motion to that of "increasingly" or "excessively," and from "excessively" to the modern "to excess," is too natural to require more than mention

73 a **What, when** *What* and *when* are often used as exclamations of impatience

" *What*, Lucius, ho!"—*J C* II i 1

" *When*, Lucius, when?"—*Id* 5

Some ellipsis is to be supplied, "What (is the matter)?" "When (are you coming)?" So in

"*Gaunt* Throw down, my son, the duke of Norfolk's gage

K Rich And, Norfolk, throw down his

Gaunt When, Harry, *when*?"—*Rich II* i 1 162

See also **What**, 253

74 **Whilst** "The *while*" is often used in accordance with the derivation of the word for "(in) the (mean) time" The inflected forms *whiles* and *whilst* are generally used as conjunctions But we have

"If you'll go fetch him

We'll say our song *the whilst*"—*Cymb* IV 2 254

75 **Why** (instrumental case of E L *hwa*, "who"), used after "for," instead of "wherefore" Like the Latin "quid enim?" it came after a time to mean "for indeed," as

"And send the hearers weeping to their beds,

For why, the senseless brands will sympathise'

Rich II v 1 40

i.e. "wherefore? (because) the senseless," &c. The provincialism "whyfore" still exists "For" does not correspond to "enim," but is a preposition by derivation Later writers, however, and possibly Shakespeare, may have used "for" in "for *why*" as a conjunction Some, however, maintain that the comma should be removed after "for *why*," and that "for *why*" (like *avθ* *ἵνα*) means "for this that," "because," the relative containing an implied antecedent

A distinction seems drawn between "why" and "for what" in

"*Why*, or *for what* these nobles were committed

Is all unknown to me, my gracious lady"—*Rich III* II 1 48

Why, perhaps, refers to the past cause, *for what* to the future object

"*Ant S* Shall I tell you *why* ?

Drom S Ay, sir, and *wherefore*, for they say every *why* hath a *wherefore*"—*C of E* 11 2 43-45

i e "every deed said to be done owing to a certain cause is really done for a certain object "

Compare

"Say, *why* is this? *Wherefore*? *What shall we do*?"

Hamlet, 1 4 57

"Why" and "how" are both derivatives of the relative, and are sometimes interchanged in A-S "Why" seems to have been the ablative of instrument, and "how" the adverbial derivative of manner, from "who"

76 Yet (up to this time) is only used now *after* a negative, "not *yet*," "never *yet*," &c Then it was also used *before* a negative

"For_{as} *yet* his honour never heard a play"—*T of Sh* Ind 1 96

"*Yet* I have not seen

So likely an ambassador of love"—*M of V* 11 9 92

"*Yet* (up to this time) they are *not* joined"—*A and C* 1v 12 1

"I will make one of her women lawyer to me, for I *yet not* understand the case myself"—*Cymb* 11 3 80

The following is a remarkable passage

"*Hel* You, Diana,
Under my poor instructions *yet* (still) must suffer
Something in my behalf

Diana Let death and honesty
Go with your impositions, I am yours
Upon your will to suffer

Hel *Yet* (*i e* for the present) I pray you,
But with the word the time will bring on summer," &c

A W 1v 4 80

i e "a little longer I entreat your patience, but," &c

Yet is also used in this sense without a distinct negative

"*Solan* What news on the Rialto?

Salar Why *yet* it lives there uncheck'd that Antonio," &c.

M of V 111 1 1

77 The adverbs backward and inward are used as nouns.

"In the dark *backward* and abysm of time"—*Temp* 1 2 50

"I was an *inward* of his"—*M for M* 111 2 138

So "Thou lovest *here* a better *where* to find"—*Icar*, i i 264

"Nor can there be that deity in my nature
Of *here-and-everywhere*"—*T A* v i 235

ie "the divine attribute of ubiquity"

Then, as with us, was used as an adjective

"Our *then* dictator"—*Coriol* ii 2 93

So "Good *sometime* queen"—*Rich II* v i 37

"Our *here* approach"—*Macb* iv 3 133 See Compounds

78 Adverbs after "is" We still say "that is *well*," but perhaps, no other adverb (except "soon") is now thus used. Shakespeare, however, has

"That's *verily*"—*Tempest*, ii i 321

"That's *worthily*"*—*Coriol* iv i 53

"Lucius' banishment *was wrongfully*"—*T A* iv 4 16

Some verb, as "said" or "done," is easily understood. "In harbour" has the force of a verb in

"*Safely* in harbour
Is the king's ship"—*Tempest*, i 2 226

ARTICLES

79. An, A, (Early Eng. An, Ane, On, One, a o,) our indefinite Article, is now distinguished from our Numeral "one." In Early English, as in modern French and German, there was no such distinction. Hence, even in Elizabethan English, *a* (since it still represented, or had only recently ceased to represent, "one") was more emphatic than with us, a fact which will explain its omission where we insert it, and its insertion where we should use some more emphatic word, "some," "any," "one," &c

80. An and one, pronunciation of The connection between "an" and "one" appears more obvious when it is remembered that "one" was probably pronounced by Shakespeare, not as now "won," but "un." This is made probable by the constant elision of "the" before "one" in "th' one" as in "th' other" compare "th' one" in

"*Th' one* sweetly flatters, t' other feareth harm"—*R' of L* 172

* The verb "hear" may be supplied from the context

So *Rich II* v 2 18 Ben Jonson (783) mentions as authorized contractions, "v'once" for "ye once" along with "y'utter" Compare also the pun in *T G of V* II 1 3

"Speed Sir, your glove
I'al Not mine, my gloves are on
Speed Why, then, this may be yours, for this is but *one*"

This will explain the rhyme

"So thanks to all at once and to each *one*
Whom we invite to see us crowned at Scone"

Macbeth, v 8 74 5

In the dialect of the North of England and of Scotland, the "w" is still not sounded

"An" was always used in A-S and mostly in E E before consonants as well as vowels "an kinges dohter" (STRAHMANN) I have not found an instance in Shakespeare of "an" before an ordinary consonant, but it occurs before "w"

"I have *an* wish but for't"—*P of T* IV 4 2

81 A was used for *one* in such expressions as "He came with never *a* friend," &c

"He and his physicians are of *a* mind"—*1 IV* 1 3 244

"Fore God, they are both in *a* tale"—*M Ado*, IV 2 38

"An two men ride of *a* horse one must ride behind"

Ib III 5 41

"For in *a* night the best part of my power
Were in the Washes devoured"—*K J* v 7 64

So "The Images were found in *a* night all hacked and hewed"
N P 172

"We still have slept together
Rose at *an* instant, leav'd, play'd, cut together"

1 V L 1 3 76

"Myself and a sister both born in *an* hour"—*T N* II 1 20

"You, or any living man, may be drunk at *a* time, man"
Othello, II 3 319

1 c "at *one* time," "for once"

"I these foils have all *a* length"—*Hamlet*, v 2 277

We find "one" and "a" interchanged in

"Hear me *one* word
Beseech you, tribunes, hear me but *a* word"

Coriol III 1 216

"But shall we wear these honours for *a* day?
Or shall they last?"—*Rich III* IV 2. 5

We never use the possessive inflection of the unemphatic *one* as an antecedent, but Shakespeare writes

"For taking *one's* part that is out of favour"—*Lear*, i 4 111

We also find in Early English

"Thre persones in *a* Godhede"—*IIALLIWEI*
where *a* is for *one* Compare Scotch "ae" for "one"

It seems used for "any," i.e. *ane-y*, or *one-y*, in

"There's not *a* one of them"—*Macb* iii 4 131

"Ne'er *a* one to be found"—*B J E in Ec* iii 2
So *Cymb* i 1 24

And emphatically for "some," "a certain," in

"There is *a* thing within my bosom tells me"
2 Hen IV iv 1 183

"I should impart *a* thing to you from his majesty"
Hamlet, v 2 92

"Shall I tell you *a* thing?"—*L L L* v 1 152

"I told you *a* thing yesterday"—*Tr and Cr* i 2 185

"And I came to acquaint you with *a* matter"
A Y L i 1 129

82 A and The omitted in archaic poetry In the infancy of thought nouns are regarded as names, denoting not classes but individuals Hence the absence of any article before nouns Besides, as the articles interfere with the metre, and often supply what may be well left to the imagination, there was additional reason for omitting them Hence Spenser, the archaic poet, writes

"Fayre Una—whom *salvage nation* does adore"
F Q i 6 Title

"And seizing *cruell clawes* on *trembling breast*"—*Ib* i 3 19

"*Faire virgin*, to redeem her deare, brings Arthure to the fight"—*Ib* i 8 Title

"From *raging spoil* of *lawlesse victors* will"—*Ib* i 3 43

"With *thrilling point* of *deadly yron brand*"—*Ib* i 3 42

Shakespeare rarely indulges in this archaism except to ridicule it

"Whereat *with blade*, with bloody blameful blade,
He bravely broached his boiling bloody breast,
And Thisby, tarrying in *mulberry shade*,
His dagger drew and died"—*M N D* v 1 147

Somewhat similar is

"In glorious *Christian field*"—*Rich II* iv 1 98.

"When lion rough in wildest rage doth roar"

"Ah! Richard with the eyes of (my or the) heavy mind"

"So, longest way shall have the longest moans"

In antitheses, as

"And with no less nobility of love
Than that which dearest father bears his son,"

the omission of *the* is intelligible, since the whole class is expressed. But it appears not uncommon to omit the article before superlatives

"Best safety lies in fear"—*Hamlet*, 1 3 41

This is, perhaps, explained by the double meaning of the superlative, which means not only "*the* best of the class," but also "very good" See 8

83 A and The are also sometimes omitted after *as*, *like*, and *than* in comparative sentences

"As falcon to the lure away she flies"—*I* and A 1027

"The why is plain as way to parish church"

"More tuneable than lark to shepherd's ear"

This is, however, common both in early and modern English. In such sentences the whole class is expressed, and therefore the article omitted. It might be asked, however, why "*the* lure" on this hypothesis? *The* is put for its. So in E E (MATZNER, III 195) "*ase hound* doth (chase) *the* hare," i.e. "*as* prey the hare"

A is still omitted by us in adverbial compounds, such as "snail like," "clerk like," &c. Then it was omitted as being unnecessarily emphatic in such expressions as

"Creeping like snail"—A Y L II 7 146

"Sighing like furnace"—*Ib* 148

"And like unletter'd clerk"—*Sonn* 85

"Like snail" is an adverb in process of formation. It is intermediate between "like a snail" and "snail like"

84 A being more emphatic than with us, was sometimes omitted where the noun stands for the class, and might almost be replaced by the corresponding adjective. "If ever I were traitor," *Rich II* 1 3 201 = traitorous. Similarly

"And having now shown himself open *enemy* to Alcibiades"
N P 176

So, though we find "never a master" in the sense of "not *our* master," yet where the "never" is emphasized and has its proper meaning, "at no time" the *a* is omitted

"Those eyes which *never* shed remorseful tear"
Rich III 1 2 156

"In war was *never* hon rag'd so fierce"—*Rich II* 11 1 173

"*Never* master had a page so kind"—*Cymb* 4 5 85

"Was *ever* king that joy'd an earthly throne"
2 Hen VI 14 9 1

"'Twas *never* merry world since," &c —*T N* 11 1 109

On the other hand, in contrast to the example first quoted, when the "never" is omitted and *an* is emphatic, almost like *one*, it is inserted

"My manly eyes did scorn *an* humble tear"
Rich III 1 2 165

A is also omitted before collective nouns, such as "plenty," "abundance," &c, and therefore before "great number" in

"Belike you slew *great number* of his people"—*T N* 11 3 29

85 *A* inserted after some adjectives used as adverbs.

"It was upon this fashion bequeathed me by will but poor a thousand pounds"—*A Y L* 1 1 2

This usage is found in the earlier text of LAYAMON (A D 1200) "*Long a* time (longe ane stunde)," 11 290, &c, where the adjective appears merely to be emphasized, and not used adverbially. In the later text the adjective is placed, here and in other passages, in its ordinary position. The adjectives "each," "such," "which," (used for "of what kind,") and "many" were especially often thus used. "At *ich a* mel" = "at each meal," *Piers Plough Crede* 109 (So in Scotch "ilka") "*Whiche* a wife was Alceste," CHAUCER, *C T* 11754 = "*what* a wife" "On *moni* are (later text, *mani* ane) wisen," LAYAMON, 1 24, "*monianes* cunnes," *ib* 39, "of *many a* kind (*i t* of *manian* erthe)," "of *many an* earth."

The last-quoted passages render untenable the theory (Arch bishop Trench, *English Past and Present*) which explains "many a man" as a corruption of "many of men." In these passages, e.g. "*moni anes* cunnes" ("of many a race"), the article or numeral

adjective "an" is declined like an adjective, while "moni" is not. The inference is, that "moni" is used adverbially. In the same way the Germans say "mancher (adj.) mann," but "manch (adv.) *an* mann," "*an* solcher (adj.) mann," but "solch (adv.) *an* mann." In A-S the idiom was "many man," not "many *a* man." The termination in *y*, causing "many" to be considered as adverbially used, may not perhaps account for the introduction of the *a* into E-E, but it may account for its retention in Elizabethan and modern English. Nor can it escape notice that most of the adjectives which take *a* after them end in *ch*, or *lic* ("like"), an adverbial termination. So beside the adjectives enumerated above, "thellich" (modern Dorsetshire, "thilk" or "thick"), "the like," answering to "whilk" ("which"), is followed by *a*. A in the following example is a preposition meaning *on* or *in*.

"Ful ofte [a day he swelde and seyde alas!"]

CHAUCER, *Knights Tale*, 498.]

It is perhaps some such feeling, that "many" means "often," which justifies the separation of "many" and "a" in the following

"I have in vain said *many*
A prayer upon her grave"—*W T* v 3 144

Perhaps in this way (as an adjective used adverbially) we must explain (compare "*none* (adj.) inheritance," *Acts* vii 5)

"Exceeding pleasant, *none* (adv.) a stranger there
So merry and so gruesome"—*Cymb* i 6 59

like "ne'er a stranger," unless after "none" we supply "who was."

A is pleonastically used in

"I would not spend *another* such *a* night"—*R III* i 4 5

In "What poor *an* instrument" (*A and C* v 2 236), "what" is used for "how."

86 A was sometimes omitted after "what," in the sense of "what kind of"

"Cassius, what night is this?"—*J C* i 3 42

(A has been unnecessarily inserted by some commentators.)

"I'll tell the world
Aloud *what* man thou art"—*M for M* ii 4 153
Jove knows *what* man thou mightst have made."

Cymb iv 2 207

"What dreadful noise of waters in mine ears "

Rich III i 4 22

"What case stand I in?" (*W T* i 2 352) In what a position am I?

"What thing it is that I never

Did see man die!"—*Cymb* iv 4 35

We omit the article after "what" before nouns signifying a collective class, saying "what wickedness!" but "what *a* crime!" "what fruit!" but "what *an* apple!" Hence the distinction in the following "What *a* merit were it in death to take this poor maid from the world!" *What* corruption in this life that it will let this man live!"—*M for M* iii i 240

A is omitted after "such "

"Showers of blood,

The which, how far off from the mind of Bolingbroke

It is *such* crimson tempest should bedrench," &c

Rich II iii 3 46

Here "such" probably means "the aforesaid," referring to the "showers of blood "

After "such" in this sense the indefinite article is still omitted, naturally, since "such" is used in a defining sense.

A is omitted after "many" in "*Many* time and oft" (*2 Hen VT* ii i 93) Here "many-time," like "some-time," "often times," "many-times" (*MONTAIGNE, Introduction*), seems used as one word adverbially.

A is omitted before "little," where we commonly place it in the sense of "some "

"O, do not swear ,

Hold (*a*) *little* faith, though thou hast too much fear "

T IV v i 174

It is perhaps caused by the antithesis which assimilates the use of "little" to the use of "much" "In (*a*) *little* time" (*V and A* i 32) is to be explained as a prepositional phrase approximating to an adverb see 89

87 A was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one* We still say "a score," "a fo(u)rt(een) night." But we also find .

"*An* eight days after these sayings "—*Luke* ix 28

"*A* two shilling or so"—B J *E in &c* 1 4 *ad fin*
 "'Tis now *a* nineteen years ago at least"—B J *Case is altered*
 Also in E E

"*An* five mile"—HALLIWELL

This usage is not common in Shakespeare, except after "*one* "

"But *one* seven years"—*Coriol* iv 1 55

The *a* is omitted in

"But this our purpose now is *twelve-month* old "

1 Hen IV 1 1 28

Compare "*This three mile*"—*Macbeth*, v 5 37

The *a* in "*a* many men," "*a* few men," is perhaps thus to be explained. Compare "*This nineteen years*" (*M for M* 1. 3 21), with "*This many summers*" (*Hen IV* 1 1 360). So

"*A* many merry men"—*A Y L* 1 1 121

"*A* many thousand warlike French"—*K J* iv 2 199

So *Hen V* iv 1 127, iv 3 95. And still more curiously

"But *many a many* foot of land the worse"—*K J* 1 1 183

Some explain "*a* many" by reference to the old noun "*many*," "*a* many men," for "*a* many (of) men." And the word is thus used

"*A* many of our bodies"—*Hen V* iv 3 95

"O thou fond *many*, with what loud applause

Didst thou beat heaven"—*2 Hen IV* 1 3 91

"In *many's* looks"—*Sonn* 93

So perhaps *A IV* iv 5 55. Add "*their many*," *Lear*, ii 4 35

Nor can it be denied that in E E "*of*" is often omitted in such phrases as "*many manner (of) men*," "*a pair (of) gloves*," &c just as in German we have "*diese Art Mensch*." But we also say "*a* few men" (an expression that occurs as early as Robert of Brunne), and "*few*" seems to have been an adjective.

It is probable that both the constructions above-mentioned are required to explain this use of *a*. Thus "*a* hundred men" is for "*a* hundred (of) men," but in "*a* twelvemonth," "*a* fortnight," "*twelve*" and "*fourteen*" are not regarded as simple nouns, but as compound nouns used adjectively. Compare the double use of "*mile*," "*millia*," in Latin.

88 An-other. A is apparently put for *the* in

"There is not half a kiss to choose who loves *an* other best "
W J iv 4 176

This is, however, in accordance with our common idiom "they love one an other," which ought strictly to be either "they love, the one the other," or "they love, one other" The latter form is still retained in "they love each other," but as in "one other" there is great ambiguity, it was avoided by the insertion of a second "one" or "an," thus, "they love one an-other" This is illustrated by *Matt* xxiv 10 (TYNDALE) "And shall betraye *one another* and shall hate *one the other*," whereas WICKLIFFE has, "ech other" So *1 Cor* xii 25 WICKLIFFE, "ech for other," the rest "for one another" "One another" is now treated almost like a single noun in prepositional phrases, such as, "We speak to one another" But Shakespeare retains a trace of the original idiom in

"What we speak *one to an other*"—*A H* iv 1 20

89 The was frequently omitted before a noun already defined by another noun, especially in prepositional phrases

"In number of our friends"—*J C* iii 1 216

"Since death of my dearest mother"—*Cymb* iv 2 190

"At heel of that defy him"—*A and C* ii 2 160

"In absence of thy friend"—*T G of V* i 1 59

"To sternage of their navy"—*Hen V* iii Ptol 16

"To relief of lazars"—*Ib* i 1 15

"For honour of our land"—*Ib* iii 5 22

"Thy beauty's form in table of my heart"—*Sonn* 24

"Some beauty peep'd through lattice of sear'd age "

"Forage in blood of French nobility"—*Hen I* i 2 110

"In cradle of the rude imperious surge"—*2 Hen II* iii 1 20.

"Proving from world's minority their right" *R of L*

"On most part of their fleet"—*Othello*, ii 1 24

So *1 Hen VI* i 2 79, *2 Hen VI* i 2 36, 79, *Ruh II* i 3. 136

We could say "in season," but not

"We at (the right) time of (the) year

Do wound the bark"—*Ruh II* iii 4 57

So even in Pope

"Alas, young man, your days can ne'er be long,

In flower of age you perish for a song "

POPE, *Imit Hor* i 102

90. The is also omitted after prepositions in adverbial phrases

"At door"—*W T* iv 4 352, *T of Sh* iv v 125

"At palace"—*W T* iv 4 731

"At height"—*Hamlet*, i 4 21

"Ere I went to wars"—*M Ado*, i i 307

"To cabin"—*Tempest*, i i 18

"The grace 'fore meat and the thanks at end "

Coriol iv 7 4

"You were *in presence* then"—*Rich II* iv i 62

1. "in the presence-chamber "

"And milk comes frozen home *in pail*"—*L L L* v 2 925

"With spectacles *on nose* and *pouch on side*"

A Y L ii 7 159

"This day was viewed *in open* as his queen "

Hen VIII iii 2 405

"He foam'd *at mouth*"—*J C* i 2 256

"Sticks me *at heart*"—*A Y L* i 2 254

"*Exeunt in manner* as they entered"—*Hen I III* ii 1 2 4

"Than paid or cat *o'-mountain*"—*Tempest*, iv i 262

And with adjectives

"*In humblest manner*"—*Tempest* ii 4 144

"*In first rank*"—*Tr and Cr* iii 3 161

"In pail" is as justifiable as "in bed," except that the former, not being so common as the latter, has not the same claim to the adverbial brevity which dispensed with the article. Both are adverbial phrases, one of which has been accepted, the other rejected. Thus in

"Stealing unseen *to west* with this disgrace"—*Sonn* 33

"to-west" is as much an adverb as "west-ward "

Sometimes a possessive adjective is thus omitted

"Not Priamus and Hecuba *on knees*"—*Tr and Cr* v 3 53

So in *F F* "a knee "

Compare our "I have *at hand* "

Perhaps this may explain the omission of "the" after "at" in

"We are familiar *at first*"—*Cymb* i 4. 112

where "at first" is not opposed to "afterwards" (as it is with us) but means "at the first," or rather "from the first," "at once "

The omission of "the" in

"On *one* and *other* side Irojan and Greek
Sets all on hazard"—*Tr and Cr* i i 21

is in accordance with our idiom, "one another" and "each other"

On the other hand, where "the" is emphatic, meaning "that" or "the right," it is sometimes inserted before "one"

"*Morocco* How shall I know if I do choose the right?"
Portia The one of them contains my picture, prince"
M of V ii 7 11

91. The *was* inserted in a few phrases which had not, though they now have, become adverbial "At the length" (*N F* 592), "At the first," "At the last," &c

"There in *the* full convive we"—*Tr and Cr* iv 5 272
"In *the* favour of the Athenians"—*N F* 177

92. The used to denote notoriety, &c Any word when referred to as being defined and well known may of course be preceded by the article Thus we frequently speak of "*the* in" Bacon (*F* 231) however wrote, "*The* matter (the substance called matter) is in a perpetual flux"

The is sometimes used (compare Latin "*ille*") for "*the* celebrated," "*the* one above all others," occasionally with "alone," as

"I am *alone the* villain of the earth"—*Ant and Cl* iv 6 50

Or with a superlative

"He was *the wretched'st* thing when he was young"
Rom III ii 4 18

"The last (prayer) is for my men they are *the poorest*,
But poverty could never draw 'em from me"

Hen V III iv 2. 148

But also without these

"Am I *the* man yet?"—*A I L* iii 3 3

"Smacks it not something of *the* policy?"—*A F* ii i. 396

"For their dear causes

Would to *the* bleeding and *the* grim alarm

Excite the mortified man"—*Macbeth*, v 2 4

The ellipsis to be supplied is added in

"Are you *the* courtiers and *the* travell'd gallants?

The spritely fellows *that the* people talk of?"

B and F *Elder Brother*, iv. l.

The seems to mean "the same as ever" in

"Live you *the* mumble-breasted tyrant still"—*T N v i* 127

It is not often that "the" is used in this sense before English proper names In

"The Douglas and *the* Percy both together"

i Hen IV v i 116

the second *the* may be caused by the first, which, of course, is still used, "*the* Bruce," "*the* Douglas," being frequent, and explicable as referring to *the chief of the Douglasses and Bruces* But we also have

"To leave *the* Talbot and to follow us"—*i Hen VI iii* 3 20, 31
and so in Early English "the Brute," "the Herod"

The is seldom used, like the article in French, for the possessive adjective

"The king is angry see, he bites *the* lip"

Rich III iv 2 27

The word "better" is used as a noun, and opposed to "the worse," (compare the French proverb, "*le mieux est l'ennemi du bien*,") in

"Bad news, by'r lady, seldom comes *the* better"

Rich III ii 3 4

"Death," the ender of life, seems more liable to retain the mark of notoriety than "life" Hence

"Where they feared *the* death, they have borne *life* away"

Hen V iv 1 141, *Rich III* 1 2 179, ii 3 55

So "Dar'd to *the* combat"—*Hamlet*, i i 84

so "the combat that ends all dispute" French influence is perceptible in these two last instances, and in

"To shake *the* head"—*M of V iii* 2 15

The which (see Relative), 270

93 The frequently precedes a verbal that is followed by an object

"Whose state so many had *the* managing"—*Hen V* Epilog

"You need not fear *the* having any of these lords"

M of V 1 2 109

"*The* seeing these effects will be
Both noisome and infectious"—*Cymb* 1 5 25

"P Pray, sir, in what?

D In the delaying death"—*M for M* iv 2 172.

"Nothing in his life

Became him like the lerving it"—*Macb* i 4 8

"The locking up the spirits"—*Cymb* i 5 41

So *Lear*, iv 4 9, *Hen VIII* iii 2 317, *M for M* iii 2 126,
M of V iv 1 309, *M Ado*, ii 2 53, *O* iii 4 22, *T N* i 5 84

The question naturally arises, are these verbals, "locking," &c. nouns? and, if so, why are they not followed by "of,"—e.g. "the locking of the spuits"? Or are they parts of verbs? and in that case, why are they preceded by the article? The fact that a verb in E E had an abstract noun in *-ing* (A-S *-ung*)—e.g. "slæten," to hunt, "slæting," hunting—renders it a priori probable that these words in *ing* are nouns. Very early, however, the termination *-n* was confused with, and finally supplanted, the present participle termination in *-nde*. Thus in the earlier text of Layamon (iii 72) we have "heo riden *singunge*," i.e. "they rode *singun*," and in the later text the proper participial form "*singende*." An additional element of confusion was introduced by the gerundial inflection *enne*, e.g. "*singenne*," used after the preposition "to." As early as the twelfth century "to *singenne*" (Morris, *F I Specimens*, p 53) became "to *singende*," and hence (by the corruption above mentioned) "to *singinge*." Hence, when Layamon writes that the king went out "an-slæting" (ii 88), or "a-sluting" (iii 168), it is not easy to prove that the verbal noun is here used for the form may represent the corruption of the gerund used with the preposition "an" instead of with "to." And as early as Layamon we find the infinitive "to kumen" side by side with the present participle "to comende" (i 49), and the gerund "cumenne" side by side with the verbal "coming" (iii 231), and the noun "tidung(-)" spelt in the earlier text "tidind" or "tidinde," the present participle (i 59). The conclusion is, that although "locking" is a noun, and therefore preceded by "the," yet it is so far confused with the gerund as to be allowed the privilege of governing a direct object. The "of" was omitted partly for shortness, as well as owing to the confusion above mentioned.

It is easy to trace a process of abridgment from

"For the repealing of my banish'd brother,"—*J C* iii. i 51

to (2) "Punish my life for (89) tainting *of* my love,"

T N v 1 141

down to our modern (3) "for tainting my love" And hence the E E (William of Palerne, edit Skert), "for drede of descuverynge *of* that was do," 1 1024, "of kistynge *of* lokes," 1 942, are abbreviated in modern English into "disclosing that which was done" and "casting looks" This abbreviation is also remarkably illustrated by Bacon in his third Essay He first uses the abbreviated form, and then, with a verbal noun that could not so easily have a verbal force, he adopts the full form "Concerning the Means of *procuring Unity* Men must beware that in *the Procuring or Murthering of Religious Unity*, they do not dissolve and deface the Laws of Charity" It is perhaps this feeling that the verbal was an ordinary noun, which allows Shakespeare to make an adjective qualify it even though *of* is omitted after it

"He shall have *old turning* the key"—*Macheth*, ii 3 2

The substantival use of the verbal with "the" before it and "of" after it seems to have been regarded as colloquial Shakespeare puts into the mouth of Touchstone

"I remember *the kissing* of her batlet and *the wooing* of a person instead of her"—*A Y L* ii 4 49-51

"Did these bones cost no more (in) *the breeding*?"

Hamlet, v 1 100

94 The (in Early Eng *thi*, *thy*) is used as the ablative of the demonstrative and relative, with comparatives to signify the measure of excess or defect

This use is still retained "The sooner *the* better," i e "By how much the sooner by so much the better" (I it "quo citius, eo melius")

It is sometimes stated that "the better" is used by Shakespeare for "better," &c but it will often, perhaps always, be found that *the* has a certain force

"The good conceit I hold of thee
Makes me *the* better to confer with thee"—*T G of V* iii 2 19

"*The* rather

For that I saw"—*Mach* iv 3 184

In both passages "the" means "on that account" In

"Go not my horse *the* better

I must become a borrower of the night,"—*Mach* iii 1 25

Banquo is perhaps regarding his horse as racing against night, and

"*the* better" means "*the* better of the two" The following passage has been quoted by commentators on the passage just quoted, to show that "*the*" is redundant "And hee that hit it (the quintain) full, if he rid not *the faster*, had a sound blow in his neck, with a bag full of sand hanged on the other end"—STOWE'S *Survey of London*, 1603 But the rider is perhaps here described as endeavouring to anticipate the blow of the quintain by being "*the faster*" of the two Or more probably, "*the faster*" may mean *the faster because* he had struck the quintain, which, if struck, used to swing round and strike the striker on the back, unless he rode *the* ("on that account") *faster* In either case it is unscholar like to say that *the* is redundant

CONJUNCTIONS

95 And (in old Swedish *an* [Wedgewood] is used for "and," "if," and "even") emphatically used for "also," "even," "and that too" We still use "and that" to give emphasis and call attention to an additional circumstance, e.g. "He was condemned, *and that* unheard" This construction is most common in participial phrases The "that" is logically unnecessary, and is omitted sometimes by Shakespeare

"Suffer us to furnish *and* their storehouses crammed with grain
—*Coriol* 1 1 82

"And shall the figure of God's majesty
Be judged by subject and inferior breath,
And he himself not present?"—*Rich II* 1 1 129

"When I have most need to employ a friend,
And most assured that he is a friend,
Deep, hollow, treacherous, and full of guile
Be he unto me"—*Rich III* 1 1 37

In the last two passages an ellipsis of "be" or "to be" might be understood, but scarcely in the following

"So may he ever do and ever flourish
When I shall dwell with worms, *and* my poor name
Banish'd the kingdom"—*Hen I III* 1 2 126

"Those friends thou hast, *and* their adoption tried,
Grapple them to thy soul with hoops of steel"

Hamlet, 1 3 62

Compare 3 *Hen VI* 1 2 47, *Tr and Cr* 1 3 51

So perhaps *Hamlet*, III 3 62, *T N* I 1 38, and in the following irregular sentence

"But a man that were to sleep your sleep, *and* a hangman to help him to bed, I think he (redundant pronoun see 243) would change places with his officer"—*Cymb* v 4 179

1 c "and that too a hangman being ready to help him to bed "

96 *And* This use, though most frequent with participles, is also found without them

"Here comes a spirit of his, *and* to torment me "

Temp II 2 15

"He that has *and* a little tiny wit"—*Lear*, III 2 74

1 c "a little *and* *that* a very little " So

"When that I was *and* a little tiny boy"—*T N* v 1 398

97. *And* is frequently found in answers in the sense of "you are right *and*" or "yes *and*," the "yes" being implied * Hence the "*and*," introducing a statement in *exact* conformity with a previous statement, comes almost to mean "exactly " It is frequently found before "so "

"*Hamlet* Will the king hear this *piece of* work ?

Pol (Yes) *And* the queen too"—*Hamlet*, III 2 53

"*Cass* This rudeness is a sauce to his good wit

Brut And so it is"—*J C* I 2 307

1 c "you are right, *and* so it is," or "just so," "even so "

"*Pompey* I'll try you on the shore

Antony And shall, sir"—*A and C* II 7 134

1 c "You say well, *and* you shall," or "So you shall," "that you shall," emphatically

"*Sir M* And there's a head of noble gentlemen

Archbishop And so there is"—*I Hen IV* IV 4 27

"*Parolles* After them, and take a more dilated farewell

Bertram And I will do so"—*A W* II 1 60

1 c "that is *just* what I will do "

"*Mayor* But I'll acquaint our dutious citizens

With all your just proceedings in this cause

Glouc And to that end we wish'd your lordship here "

Rich III III 4 67.

1 c "To that very end," "even to that end "

98 *And* is often found in this emphatic sense after statement implied by ejaculations, such as "futh," "sooth," "ahis," &c. Thus

"*Catesby* Your friends at Pomfret, they do need the priest
Hastings Good faith (it is so), *and* when I met this holy man
 Those men you talk of came into my mind"

Rich III iii 2 117

"Faith, *and* so we should" — *Hen IV* iv 1 52

This use is found in A-S

99. "*And*" emphatic in questions. When a question is being asked, "*and*," thus used, does not express emphatic assent but emphatic interrogation

"Alas' *and* would you take the letter of her?" — *1 W* iii 4 1
 i.e. "is it so indeed, and further would you *actually* &c?" So

"*And* wilt thou learn of me?" — *Rich III* iv 4 268

i.e. "do you indeed wish to learn of me?"

Hence Ben Jonson, who quotes Chaucer

"What, quoth she, *and* be ye wood?"

adds that

"*And*, in the beginning of a sentence, serveth for admiration" —
 B J 789

It is common in ballads, and very nearly redundant *

"The Perse owt of Northumberlande,
And a vow to God made he" — *Percy* (MAINFRET)

(Mr Furnivall suggests "*an ar ou*," the original form of the word "*vow*")

100 "*And*" for "*also*" in Early English. We find "*and*" often used for "*also*," "*both*," &c, and standing at the beginning of a sentence in earlier English. Wicliffe has, 2 *Cor* xi 21, 22

"In what thing ony man dare, *and* I dare. Ther ben ebreus, *and* I"

"*And*" is used for "*even*" or "*also*" in *1sts* xiv 15

"*And* we ben deedli men like you"

In "*I almost die for food, and let me have it*," *A P L* ii 7 104

"*I pray you*" may perhaps be understood after *and*, implied in the imperative "*let*"

* These instances are said by Mr Skeat to be corrupt

101 *And* or *an* (= *if*) (The modern *and* is often spelt *an* in E E) This particle has been derived from *an*, the imperative of *unnan*, to grant. This plausible but false derivation was originated by Horne looke, and has been adopted by the editors of the Cambridge Shakespeare. But the word is often written *and* in Early English (Stratmann), as well as in Elizabethan authors *

"For *and* I shulde rekene every vice

Which that she hath ywis, I were to nice"—CHAUC *Squire's Prol*

"Alcibiades bade the carter drive over, *and* he durst"—N P 166

"They will set an house on fire *and* it were but to roast their eggs"—B E 89

"What knowledge should we have of ancient things past *and* history were not?"—Lord BLYNERS, quoted by B J 789

102 "*And*" with the subjunctive. The true explanation appears to be that the hypothesis, the *if*, is expressed not by the *and*, but by the subjunctive, and that *and* merely means *with the addition of*, *plus*, just as *but* means *leaving out*, or *minus*.

The hypothesis is expressed by the simple subjunctive thus

"Go not my horse the better

I must become a borrower of the night"—*Macb* III. I. 25

This sentence with *and* would become, "I must become a borrower of the night *and* my horse go not the better," i. e. "*with*, or *on*, the supposition that my horse go not the better." Similarly in the contrary sense, "*but* my horse go the better," would mean "*without* or *excepting the supposition* that my horse, &c." Thus Chaucer, *Parlement's Tale*, 275

"It is no curtesye

To speke unto an old man vilonye

But he trespass"

So also Mandeville (*Prologue*)

"Such fruyt, thogh the which every man is saved, *but* it be his owne default"

103 *And if*. Latterly the subjunctive, falling into disuse, was felt to be too weak unaided to express the hypothesis, and the same tendency which introduced "more better," "most unkindest," &c., superseded *and* by *and if*, *an if*, and *if*. There is nothing remarkable in the change of *and* into *an*. *And*, even in its ordinary sense, is often written *an* in Early English (See Halliwell.)

* So almost always in the Folio. See Index to Plays.

And or *an* is generally found before a personal pronoun, or "if," or "though," rarely thus

"*And* * should the empress know"—*T A* ii i 69

In the Elizabethan times the indicative is often used for the subjunctive

The following is a curious passage,—

"O Will it please you to enter the house, gentlemen?

D And your favour, lady"—*B J Sil Wom* iii 2 med
Apparently, "*And* your favour (be with us)," i.e. "if you please"

104. *An't* were was wrongly said by Horne Tooke to be put for "as if it were"

"*Cress* O ! he smiles valiantly

Pand

Does he not?

Cress O yes, *and* * 'twere a cloud in autumn "

Ir and Cr i 2 139

"He will weep you *an't* were a man born in April "

Ib i 2 183

"I will roar you *and* * 'twere any nightingale"—*M N D* i 2 86

"'A made a fairer end and went away, *and* * it had been a Christom child"—*Hen V* ii 3 10

Some ellipsis is probably to be understood "I will roar you, *and* if it were a nightingale (I would still roar better) "

The same construction is found in *E E*

"Ye answer *and* ye were twenty yere olde

Cov Myst p 80 (MATTHEW,

It is illustrated by the use of "ac," "atque," after "similis," "panter," &c thus

"(Homo) qui prosperis rebus æque *ac* tu ipse (gauderes) gauderet"—*Cic De Amicitia*, vi i

i.e. "a man who would rejoice at your prosperity, *and* you yourself (would rejoice as much and no more) " "You answer in such and such a way, *and* were you twenty years old you would answer similarly "

105 *And* if represents both "even if" and "if indeed" (i.e. both *kal ei* and *ei kal*)

And if is used emphatically for "even if" in

"It dies *and* * if it had a thousand lives"—*i Hen VI* v 4. 73
So *i Hen IV* i 3 125

"What *and* * *if*

His sorrows have so overwhelmed his wits"—*Tit And* iv 4 10

"He seems to be of great authority, give him gold *And* though authority be a stubborn beast, yet he is oft led by the nose with gold"—*W T* iv 4 831

On the other hand, *and if* seems to mean "if indeed" in the following passages—

"*Percy* Seize it if thou darest

Aum And * *if* I do not, may my hands rot off!"

Rich II iv 1 49

"Oh father!

And if you be my father, think upon

Don John my husband"—MIDDLETON *and* ROWLEY (Walker)

"*Prince* I fear no uncles dead (†19)

Glor

Nor none that live, I hope

Prince And * *if* they live, I hope I need not fear,"

Rich III iii 2 148,

where the Prince is referring to his maternal uncles who have been imprisoned by Richard, and he says, "*if indeed* they live I need not fear"

Thus probably we must explain

"O full of danger is the duke of Gloucester!

And the queen's sons and brothers haught and proud,

And were they to be ruled, and not to rule,

This sickly land might solace as before"—*Rich III* ii 3 29

Here, at first sight "*And*" seems required instead of "*and*" But "*and* were they" means "*if indeed* they were"

It is not easy to determine whether *and though* is used for "even though" or for "though indeed" in the following—

"I have now

(*And though* perhaps it may appear a trifle)

Serious employment for thee"—MASSINGER (Walker)

In all these passages *an* or *and* may be resolved into its proper meaning by supplying an ellipsis. Thus in the passage from *Rich II* iv 1 49, "*And* if I do not," &c. means, "I will seize it, *and*, if I do not seize it, may my hands rot off"

106. *As†* (A-S "*all-þa*," with the sense "just as") is a contraction of *al(l)-so*. In Early English we find "*so* soon *so* he came". The *al(l)* emphasized the *so*, "*al(l)-so* soon *al(l)-so* he

* So Folio

† Comp *as*, *where* for the various meanings.

came " Hence through different contractions, *alse*, *al's*, *ase*, we get our modern *as* (Comp the German *als*) The dropping of the *l* is very natural if *alse* was pronounced like "half" The broad pronunciation of *as* may throw light upon the pun in

"*Sir And* And your horse now would make him an ass.
Mar Ass I doubt not"—*T N* II 3 185

It follows that *as* originally meant both our modern *so*, "in that way," and our modern *as*, "in which way" The meaning of *so* is still retained in the phrases "*as* soon as" and "I thought *as* much," &c, but generally *as* has its second meaning, viz "in which way"

107 *As*, like "an" (102), appears to be (though it is not) used by Shakespeare for *as if* *As* above (102), the "if" is implied in the subjunctive

"To throw away the dearest thing he owed
As 'twere a careless trifle"—*Maib* I 4 11 *So* v 5 13
 i.e. "*in the way in which* (he would throw it away) were it a careless trifle" Often the subjunctive is not represented by any inflection

"One cried, 'God bless us,' and 'Amen' the other,
As they had seen me with these hangman's hands"
Macbeth, II 2 28, *Rich III* III 5 61

Sometimes the *as* is not followed by a finite verb

"As gentle and as jocund *as* (if I were going) to jest,
 Go I to fight"—*Rich II* I 3 95

108 *As*, like "who," "whom," "which" (see below, Relative), is occasionally followed by the supplementary "that"

"Who fair him 'quited *as that* courteous was"
SPENS & Q I I 30

109 *As* for "that" after "so" ("In which way," "As the result of which") This is a consequence of the original connection of *as* with "so"

"You shall be so received
As you shall deem yourself lodged in my heart"
L L I II I 174

"Catesby finds the testy gentleman so hot
As he will lose his head ere give consent"
Rich III III 4 41

After "*such* " ,

"Yet *such* deceit *as* thou that dost beguile
Art juster far"—*Sonn*

This occurs less commonly without the antecedent *so*

"My lord, I warrant you we'll play our part
As he shall think by our true diligence
He is no less than what we say he is"—*T of Sh Ind* 1 68

This points out an important difference between the Elizabethan and modern uses of *as*. We almost always apply it, like "because" (117), to the past and the present, Shakespeare often uses it of the future, in the sense of "according *as* "

"And, sister, *as* the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you"—*Hamlet*, 1 3 2

Here a modern reader would at first naturally suppose *as* to mean "since" or "because," but the context shows that it means "according *as* "

110 *As*, in its demonstrative meaning of *so*, is occasionally found parenthetically = "for *so* "

"This Jacob from our holy Abraham was
(*As* * his wise mother wrought in his behalf)
The third possessor"—*M of V* 1 3 73
"Who dares receive it other—
As we shall make our griefs and clamours roar
Upon his death?"—*Macb* 1 7 78

111 "*so* did his mother work," "*so* will we make our griefs roar "

"The fixure of her eye has motion in't,
As we are mock'd with art"—*IV T* v 3 68

I here seems some confusion in the difficult passage

"Speak truly, on thy knighthood and thy oath,
As so defend thee heaven and thy valour "

Rich II 1 3 15.

In the similar line 34 *as* is omitted. This would lead us to conjecture "and " But perhaps the marshal was beginning to say "speak truly *as* may heaven defend thee," but diverged into the more ordinary "*so*," which was the customary mode of invocation. In that case the meaning will be "*as* thou wouldst desire the fulfilment of thy prayer, 'so help me heaven.'"

* Comp. οἷον ἐφαρτυεται γαμον γαμεῖν —*Æsch Prom Vinct* 508

So in

"Duke If this be so (*as*, yet, the glass seems true)
I shall have share in this most happy wreck"

J. N. v. i. 272

The Duke has called the appearance of the twins "a natural perspective that is and is not" (*ib.* 224), *i. e.* a glass that produces an optical delusion of two persons instead of one. He now says, "if they are two, brother and sister (*and indeed*, spite of my incredulity, the perspective or glass seems to be no delusion), then I shall," &c. The curious introduction of the "wreck" suggests that the *lass* called up the thought of the "pilot's glass" (*M. for M.* ii. i. 168)

An ellipsis must be supplied in

"Had I but time (which I have not)—*as* this fell sergeant,
Death,
Is strict in his arrest"—*Hamlet*, v. 2. 347

111. *As* = "as regards which," "though," "for," was sometimes used parenthetically in a sense oscillating between the relative "which," "as regards which," and the conjunction "for," "though," "since." It is used as a relative in

"But say or he or we, (*as* neither have [pl. *see* 12, *Neither*],)
Received that sum"—*L. I. L.* ii. i. 133

As is used in a transitional manner for "as regards which" or "for indeed," in

"Though I die for it, *as* no less is threatened me"

Lea, iii. 5. 19

"When I was young, *as*, yet, I am not old"

1 Hen. VI. v. 4. 17

"If you will pitch a quarrel

As matter whole you've not to make it with"

1 anti C. ii. ii. 53

Here in the second example, "When I was young *as* I yet, or still, am," would have retained the relational signification of *a*, but the addition of "not old" obliges us to give to *as* the meaning not of "which," but "as regards which" or "for." So in

"She dying, *as* it must be so maintained"

M. A. do, iv. i. 216

112. *As*, owing to its relational signification, is sometimes loosely used for "which." This is still usual with us, but rarely except when preceded by "such" or "the same"

"*That* gentleness *as* I was wont to have"—*J* C i 2 33

"Under *these* hard conditions *as* this time

Is like to lay upon us"—*J* C i 2 174

This is still common in provincial language See 280

As is used for "where" in

"Here *as* I point my sword the sun arises"—*J* C ii i 106

113 *As* is frequently used (without *such*) to signify "namely "

"And that which should accompany old age,
As honour, love, obedience, troops of friends "

Macb v 3 25

"Fired with all these for restful death I cry,
As to behold desert a beggar born
And needy nothing trimm'd in jollity
And, &c"—*Sonn* 66.

So *C of E* i 2 98, *Hen VIII* iv i 88, *M of V* iii 2 109

"Two Chlifs, *as* the father and the son "

3 *Hen VI* v 7 7

So *A Y L* ii i 6, *Rich II* ii i 18, and *Hamlet*, i i 117,
where however a line has probably dropped out between 116
and 117

114 *As* is apparently used redundantly with definitions of time
(*as* *as* is used in Greek with respect to motion) It is said by
Halliwell to be an Eastern Counties' phrase

"This is my birth day, *as* this very day
Was Cassius born"—*J* C v i 72

"One Lucio *as* then the messenger"—*M for M* v i 74

The *as* in the first example may be intended to qualify the state-
ment that Cassius was born on "this very day," which is not
literally true, *as* meaning "*as* I may say " Here, and in our Collect
for Christmas Day, "*as* at this time to be born," *as* seems appro-
priate to an *anniversary* In the second example the meaning of
"*as* then " is not so clear, perhaps it means "*as far as regards* that
occasion " Compare

"Yet God at last
To Satan, first in sin, his doom applied,
Though in mysterious terms, judg'd *as then* best "

MILTON, *P L* x 173

where "*as then*" seems to mean "for the present " So "*as yet*"
means "*as far as regards* time up to the present time " So in

German "*als dann*" means "then," and "*als*" is applied to other temporal adverbs

As in *E* *E* was often prefixed to dates

"*As* in the year of grace," &c

"*As now*" is often used in Chaucer and earlier writers for "*as regards now*," "*for the present*"

"But al that thing I must *as now* forbere"

CHAUC *Knight's Tale*, 27

In "Meantime I writ to Romeo

That he should hither come *as* this dire night,"

R and J v 3 217

as perhaps means "*as* (he did come)"

115 *As* was used almost but not quite redundantly after "*seem*" (as it is still, after "*regard*," "*represent*")

"To prey on nothing that doth seem *as* dead"

A Y J iv 3 119

and even after "*am*"

"I am but *as* a guiltless messenger"—*A Y J* iv 3 12

"I am here *in the character of*," &c

As is also used nearly redundantly before participles to denote a cause, "*inasmuch as*"

"If he be now return'd

As checking at his voyage"—*Hamlet*, iv 7 63

116 *As*, like "*that*" (see 287), is used as a conjunctive suffix sometimes being superfluously added to words that are already conjunctions. In the case of "*when as*," "*where as*," it may be explained from a desire to give a relative meaning to words interrogative by nature

"(I am) one that was a woeful looker-on

When as the noble duke of York was slun"

3 *Hen VI* ii 1 46, 1 75

So "*Whereas*"—2 *Hen VI* i 2 58, for "*where*"

117 Because ("*for this reason that*") refers to the *future* instead of, as with *us*, to the past, in

"The splitting rocks cower'd in the sinking sands

And would not dash me with their rugged sides,

Because thy flinty heart, more hard than they,

Might in thy palace perish (act 291), *Margaret*"

2 *Hen VI* iii 2 100

i. e. "in order that thy flinty heart might have the privilege of destroying me"

118 But (E E and modern northern English "bout") is in Old Saxon "bi-utan," where "bi" is our modern "by," and "utan" means "without." Thus *but* is a contraction for "by-out," and is formed exactly like "with-out." Hence *but* means *excepted* or *excepting*. This use of *out* in compounds may be illustrated by "*outstep* (except) the king be miserable" *

"It was full of scorpiones and cocodrilles *out takene* in the fore said monethes" *

"Alle that y have y grant the, *out take* my wyfe" *

The two latter passages illustrate the difficulty of determining whether *but* is used as a passive participle with nominative absolute, or as an active participle with the objective case. In the same way we find "excepted" and "except" placed (a) after a noun or pronoun, apparently as passive *participles*, and (b) before, as prepositions. Thus—

(a) "Only you *excepted*"—*M. Adu.* i i 126

"Richard *except*"—*Rich. III* v 3 242

Then, on the other hand,—

(b) "Always *excepted* my dear Claudio"—*M. Adu.* iii i 93

"*Except* immortal Cæsar"—*J. C.* i 2 60

(For the confusion between "except" and "excepted" compare "deject" for "dejected," &c. See below, 342.)

The absence of inflections, however, in the above instances leaves us uncertain whether "except" is a preposition or participle. But "save" seems to be used for "saved" and "he" to be the nominative absolute in

"All the conspirators *save* only he" †—*J. C.* v 5 67

So "*Save* thou"—*Sonn.* 109

"Nor never none

Shall mistress be of it *save* I alone"—*T. N.* iii i 172

"What stays had I *but* they"—*Rich. III* ii 2 76, iv 4 34,

Cymb. ii 3 153, *Macbeth*, iii i 54, *R. and J.* i 2 14

On the other hand, Shakespeare does not agree with modern usage in the inflections of the pronouns (see 206—216)

* Halliwell's Dictionary

† Similarly "sauf" was used in French in agreement with a noun placed in the nominative absolute

119 But is almost always used in Layamon for "unless" or "without" (prep.), or "without" (adv.) in the sense of "outside." Thus (l. 159) "that a queen should be king in this land and their sons be *buten*," (l. t. *oute*), i.e. "without (the land)." So (l. 215) "*buten laeve*," i.e. "without leave." It occurs adversatively in (l. 353) a passage which illustrates the transition, "If thou wilt receive his reconciliation, it will be well, *but*, he will never deliver Evelin to thee." Here *but* is the preposition "without," used adverbially as "otherwise."

120 But, in all its uses, may be explained from the meaning of "out-take" or *except*. It is sometimes used (like *and*, see above) to *except* or "out take" a whole clause, the verb being occasionally in the subjunctive

"And, *but* thou love me, let them find me here."

R' and J ii. 2. 76

i.e. "except or without thou love me"

"And, *but* I be deceived, Signior Baptista may remember me"—*T of Sh* iv. 2. 2

Compare *1 Hen VI* iii. 1. 34 "Except I be provoked"

So "Not *without* the prince be willing"—*M Ado*, iii. 3. 86

We now use "unless" in this sense, and by a comparison of Wickliffe with Tyndale and Cranmer it will be seen that *but* was already often superseded by "except."

But with the subjunctive is, however, more common in Early than in Elizabethan English. Sometimes without the subjunctive—

"And, *but* she spoke it dying, I would not
Believe her lips"—*Cymb* v. 5. 41

"And, *but* he's something staid
With grief that's beauty's canker, thou might'st call him
A goodly person"—*Tempest*, i. 2. 114

"The common executioner
Falls not the axe upon the humbled neck
But first begs pardon"—*J & I* iii. 5. 1

"And, *but* infirmity hith something seized
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measured, to look upon you"—*II* i. v. 1. 141

121 But Transition of meaning. These last passages illustrate the transition of *but* from *except* to "on the contrary."

"by way of prevention" The transition is natural, inasmuch as an *exception* may well be called *contrary* to the rule. The first passage is a blending of two constructions "if she *had not spoken* it dying I would not believe," and "I would not believe, *but* she spoke it dying." Similarly "*Except* infirmity *had* seized—he had (would have) measured," and "He had (would have) measured, *but* (by way of prevention) infirmity *hath* seized."

The different usages of *but* arise, (1) from its variations between the meaning of "except," "unless," and the adversative meaning "on the other hand," (2) from the fact that the negative before *but*, in the sense of "except," is sometimes omitted and at other times inserted. Thus "*but* ten came" may mean "ten *however* came," or "(none) *but* ten, i.e. *only* ten, came." *But* is now much more confined than it was, to its adversative meaning. We still say "it never rains *but* it pours" (where the subject is the same before and after *but*), and, even where a new subject is introduced, we might say, "I did not know *but* you had come," "You shall not persuade me *but* you knew," &c., but this use is colloquial, and limited to a few common verbs. We should scarcely write

"I never saw *but* Humphrey duke of Gloucester
Did bear him like a noble gentleman"—2 *Hen VI* i. i. 183

122 "But" signifying prevention. The following passages illustrate the "preventive" meaning of *but*.

"Have you no countermand for Claudio yet
But he must die to-morrow?"—*M for M* iv. 2. 95
i.e. "to prevent that he must die." If "*but*" were the ordinary adversative, it would be "but must he die?"

"I hat song to night
Will not go from my mind. I have much to do
But (to prevent myself) to go hang my head all at one side
And sing it, like poor Barbara."—*Othello*, iv. 3. 32

"Have you no wit, manners, nor honesty *but* to gabble like tinkers at this time of night?"—*T N* ii. 3. 95
i.e. "to prevent you from gabbling," or, as Shakespeare could write, "to gabble." See 349.

After verbs of "denying" and "doubting" which convey a notion of hindrance, *but* is often thus used.

"I doubt not *but* to ride as fast as York."—*Rich II* ii. 5. 2.
"I have no doubt (i.e. fear) about being prevented from riding."

So *1 Hen IV* ii 2 14

"It must not be denied *but* I am a pl un-dealing villain"
M. Ado, i 3 32

"There must be no denial to prevent my being supposed a pl un-dealing villain" In the last passage, however, *but* is used transitionally, almost as an adversative. Compare

"It cannot be *but* I am pigeon livered,"—*Ham. A.* ii 2 605
 which approximates to "It cannot be (that I am otherwise than a coward)," i.e. "it cannot be that I am courageous, on the contrary (*but* adversative), I am pigeon livered."

The variable nature of *but* is illustrated by the fact that "believe not *but*," and "doubt not *but*," are used in the same signification.

"We doubt not *but* every rub is smoothed"—*Hen. I.* ii 2 187
 i.e. "we have no doubt of a nature *to prevent* our believing that,"
 &c. So *Rich. II* v 2 115. But, on the other hand,

"I'll not believe *but* they ascend the sky"—*Rich. III* i 3 287
 i.e. "I'll not believe anything *except* (or 'otherwise than') that they ascend."

In the first of these passages *but* is semi-adversative.

"She is not so divine
But with as humble lowliness of mind
 She is content to be at your command"—*1 Hen. IV* v 5 18
 i.e. "not so divine as to prevent that she should be content."
 "*But*" and "*but that*" are still thus used.

123 But (in phrases like "there is no man *but* hates me," where a subject immediately precedes *but*) often expels the subject from the following relative clause. This perhaps arose in part from a reluctance to repeat a subject which was already emphatically expressed. See 244. For the same reason the relative is omitted in such expressions as

"There is no creature *loves* me"—*Rich. III* v. 3 200

In such cases we still sometimes omit the subject, but perhaps not often where *but* is separated from the preceding subject, as in

"There is no vice so simple *but* assumes
 Some mark of virtue in its outward parts"

M. of V. iii 2 81

On the other hand, this omission is not found in the earliest stages

of the language (Matzner, iii p 469), and thus we find the subject frequently retained in Shakespeare

"I found no man *but* he was true to me"—*J C v 5 35*

"There's ne'er a villain dwelling in all Denmark
But he's an arrant knave"—*Hamlet, i 5 124*

Less frequently *but* expels the object in the relative clause

"No jocund health that Denmark drinks to-day
But the great cannon to the clouds shall tell"
Hamlet, i 2 126

124 But meaning *except* may apply to an *expressed* contingency, as (1)

"God defend *but* I should still be so"—*1 Hen IV iv 3 38*
i.e. "God forbid everything *except* (I should, &c)"

"*But* being charged we will be still by land"
A and C iv ii 1
i.e. "*Excepting* the supposition of our being charged"

(2) Sometimes the contingency is merely *implied*

"I should sin
To think *but* (*except* I should think) nobly of my grandmother"
Temp i 2 119

"Her head's declined and death will seize her, *but*
Your comfort makes her rescue"—*A and C iii ii 48*
i.e. "*only* your comfort."

The last passage illustrates the connection between *but* meaning *only*, and *but* used adversatively

125 But thus varying between an adversative and an exceptional force causes many ambiguities. Thus

"Whenever Buckingham doth turn his hate
On you and yours, *but* with all dutious love
Doth cherish you and yours, God punish me"
Rich III i. i 33

Here *but* means "without," or "instead of, cherishing you"

"You salute not at the court *but* you kiss your hands"
A Y L iii 2 50
i.e. "without kissing your hands"

126 But is not adversative, but means "if not," after "beshrew me," &c

"Beshrew my soul *but* I do love," &c — *K* 7 v 4 30

So 3 *Hen VI* i 4 150

"The Gods rebuke me *but* it is tidings
To wash the eyes of kings"—*A and C* v i 27 v ii 100

Thus we explain

"I'll plead for you myself *but* you shall have him"
T of Sh ii i 15

126 "I'll plead for you myself *if* you shall *not* have him otherwise,"
but it must be admitted that the above construction may be confused
with "I may have to plead for you myself, *but* (adversative) in any
case you shall have him" So

"I should woo hard *but* be your groom,"—*Cymb* iii 6 70

is, perhaps, a confusion between "*if* I could *not* be your groom
otherwise" and "*but* in any case I would be your groom" In the
last example, however, it is possible that there is an additional con-
fusion arising from the phrase "It would go hard with me *but*"

127. But in the sense of *except* frequently follows negative
comparatives, where we should use *than*

"No more *but* instruments"—*M for M* v i 237

Here two constructions are blended, "*Nothing except* instruments
and "*only* instruments, *no more*" So—

"No more dreadfully *but* as a drunken sleep"
M for M iv 2 150

"The which *no sooner* had his prowess confirm'd,
But like a man he died"—*Macbeth*, v 8 42

"I think it be *no other but* even so"—*Hamlet*, i i 108

"No more *but* that"—*A IV* iii 7 30

"With no worse nor better guard *but* with a knave"
Othello, i i 128

"Thou knowest *no less but* all"—*T A* i 4 11

Sometimes *but* follows an adjective qualified by the negative
with "so"

"Not so dull *but* she can learn"—*M of V* iii 2 164

So Chaucer

"I nam *but* dede,"—*Knight's Tale*

where, omitting the negative *n*, we should say "I am *but* dead"

128 *But* passes naturally from "except" to "only," when the negative is omitted ("No but" or "nobbut" is still used provincially for "only") Thus

"No more *but* that,"—*A W* iii 7 30
becomes "*but* that "

"*Gloru* What, and wouldst climb a tree?
Simple But that in all my life"—2 *Hen VI* ii 1 99
i.e. "no more but that one tree," or "*only* that one tree "

"*Cho* Antony will be himself
Ant But stirr'd by Cleopatra"—*A and C* i 1 43
i.e. "not except stirr'd," "only if stirr'd "

"*But* sea room, and (*if* *Fol*) the bime and billow kiss the moon, I care not"—*P of T* iii 1 45
"Where Brutus may *but* find it"—*J C* i 3 144
i.e. "Where Brutus can (do nothing) *but* find it," i.e., as we say, "cannot *but* find it" Possibly, however, *but* (see 129) may be transposed, and the meaning may be "Brutus only," i.e. "Brutus alone may find it "

"He that shall speak for her is afar off guilty
But that he speaks"—*W T* ii 1 105
i.e. "simply in that he speaks," "merely for speaking "

The effect of the negative on *but* is illustrated by
"But on this day let seamen fear no wreck"—*A J* iii 1 92
Here, at first, *but* might seem to mean "only," but the subsequent negative gives it the force of "except "
But perhaps means "only" in

"He boasts himself
to have a worthy feeding *but* I have it
Upon his own report, and I believe it"—*W T* iv 4 169
i.e. "I have it *merely* on his own report, and I believe it too "

There is, perhaps, a studied ambiguity in the reply of Hamlet

"*Guild* What should we say, my lord?
Hamlet Anything *but* to the purpose"—*Hamlet*, ii 2 287

The ellipsis of the negative explains "neither" in the following difficult passage

"To divide him inventorially would dizzy the arithmetic of memory and yet *but* yaw *neither* (i.e. do *nothing but* lag clumsily behind neither) in respect of his quick sail"—*Hamlet*, v 2 120

"Neither" for our "either" is in Shakespeare's manner, after a negative expressed or implied

But means "setting aside" in

"What would my lord, *but* that (which) he may not have
Wherein Olivia may seem servicable"—*T V v i* 104

Such instances as this, where *but* follows not a negative but a superlative, are rare

"*Pistol* Sweet knight, thou art now one of the greatest men in this realm

Silent By're lady, I think 'a be, *but* Goodman Puff of Barren "
2 *Hen IV v i* 93

But seems used for "*but* now" in

"No wink, sir, all this night,
Nor yesterday *but* (*but* now) slumbers"—*B J I i i* 1

129 *But* (like *excepted* and *except*) varies in its position. Similarly "*only*" varies with us—we can say either "*one only*" or "*only one*"

"This very morning *but*"—*B J Sad Sh i i* 2
i.e. "*only* this morning"

"Where *one but* goes abreast"—*Tr and Cr iii* 3. 155
for "*but one*" or "*one only*"

"*But* in these fields of late"—*Tr and Cr iii* 3. 188
for "*but* of late"

"A summer's day will seem an hour *out* short"—*I' and 4*

"Betwixt them both *but* was a little stride"

SPENS R Q ii 7. 24

"And when you saw his chariot *but* appear"—*J C i i* 48
i.e. "his chariot merely" or "*but* his chariot"

"Your oaths are words and poor conditions *but* unsealed"
1 *W iv* 2. 30
i.e. "merely unsealed agreements"

130 The same forgetfulness of the original meaning of words which led to "more better," &c, led also to the redundant use of *but* in "*but only*," "*merely but*," "*but even*," &c

"*Merely but* art."—*L. C* 25

"He *only* lived *but* till he was a man"—*Macbeth, v* 8. 40.

"My lord, your son had only *but* the corpse "

2 *Hen IV* i i 192

"Even *but* now " for " *but* now "

M of V v i 272, *A Y L* ii 7 3

" *But* a very prey to woe "—*Rich III* iv 4 106

"Augustus,

In the bestowing of his daughter, thought

But even of gentlemen of Rome "—*B J Sejan* iii 2

Probably like " *merely but* "

So "Even just "—*Hen V* ii 3 12

" *But* now," like "even now" (38), is capable of different meanings "a moment ago" and "at the present moment "

" *But* now I was the lord

Of this fair mansion, and even now, *but now*

This house, these servants, and this same myself

Are yours "—*M of V* iii 2 171

For See 151

131 Or (before) *Or* in this sense is a corruption of A-S *ær* (Eng *ere*), which is found in Early English in the forms *er*, *aer*, *ar*, *ear*, *or*, *er*

" *Or* (before) he have construed "—*ASCH* 95

As this meaning of *or* died out, it seems to have been combined with *ere* for the sake of emphasis Thus

"Dying *or ere* they sicken "—*Macbeth*, iv 3 173,

K J v 6 41, *Temp* v i 103

We find in *P P* "erst er," "before er," "before or" (*Matzner*, iii 451)

Another explanation might be given *Ere* has been conjectured to be a corruption of *er*, *er*, and "or ever" an emphatic form like "whenever," "wherever" "Ever" is written "ere" in *Sonn* 93, 133 And compare "*Or ever* your pots be made hot with thorns"—*Ps* lvi

Against the latter explanation is the fact that "ever" is much more common than "ere" It is much more likely that "ever" should be substituted for "ere" than "ere" for "ever" For Or or, see 136

132 *Since** seems used for *when* in—

“Beseech you, sir,
Remember *since* you owed no more to time
Than I do now”—*W T* v 1 219

“Remember *the time past when* you,” &c

“We know the time *since* he was mild and affable”

2 Hen VI ii 1 9

“Thou rememberest
Since once I sat upon a promontory”—*M N* i 1 149

“This fellow I remember
Since once he play'd a farmer's eldest son”

T of Sh Ind 1 84

So *2 Hen IV* iii 2 206

This meaning of *since* arises from the omission of “it is” in such phrases as “it is long *since* I saw you,” when condensed into “long; *since*, I saw you” Thus *since* acquires the meaning of “ago,” “in past time,” adverbially, and hence is used conjunctively for “when, long ago”

Since (like the adverb) is found connected with a simple present where we use the complete present (so in Latin)

“*Since* the youth of the count was to day with my lady, she is much out of quiet”—*T N* ii 3 144

More remarkable is the use of the simple past for the complete present

“I was not angry *since* I came to France
Until this instant”—*Hen V* iv 7 58

Note

“Whip him
So saucy with the hand of she here,—what's her name?
Since she was Cleopatra.”—*A and C* iii 13 99

Perhaps the meaning is “Whip him for being saucy with this woman, *since* (though she is not now worthy of the name) she once *was* (emphatical) Cleopatra” Else “What is her new name *since* she ceased to be Cleopatra?” If *since*, in the sense of “ago,” could be used absolutely for “once,” a third interpretation would be possible “What's her name? *Once* she was Cleopatra”

* The old form *sith* occurs several times in Shakespeare, and mostly in the metaphorical meaning “because” *Sith* in *Hamlet*, ii 1 12, is an exception *Sith* in *A S* meant “late” “later” “*sith* than,” “after that” *Sithence* (hence “sethens” “sins”) is found twice in Shakespeare

133. So is used with the future and the subjunctive to denote provided that "

"I am content *so* thou wilt have it so"—*R and J* iii 5 18

"So it be new, there's no respect how vile"—*Rich II* ii 1 25

So seems to mean "in this way," "on these terms," and the full construction is "be it (if it be) *so* that" "Be it" is inserted in

"Be it *so* (that) she will not"—*M N D* i 1 39

"That" is inserted in Chaucer, *Piers Ploughman*, &c

"(Be it) *So that* ye be not wiath"—CHAUCER, *C T* 7830
means "provided you will not be angry" So

"Poor queen! *So that* thy state might be no worse
I would my skill were subject to thy curse"

Rich II iii 4 102

So, thus meaning "on condition that," is sometimes used where the context implies the addition of "even"

"*Messenger* Should I lie, madam?

Cleopatra

O, I would thou didst

So (even if) half my Egypt were submerged"—*A and C* ii 5 94

Sometimes the subjunctive inflection is neglected and "*so* as" is used for "*so* that"

"*So as* thou livest in peace, die free from strife"

Rich II v 5 27

We must distinguish the conditional "*so* heaven help me" from the optative "*so* defend thee heaven" (*Rich II* i 3 34), where the order of the words indicates that "be it that" cannot be understood Here *so* means "on the condition of my speaking the truth," and is not connected with defend Compare *Rich III* ii 1 11, 16 See also 275-283

That See Relative

That omitted before the subjunctive See 311

134 Where is frequently used metaphorically as we now use *whereas*

"It (the belly) did remain

I' the midst o' the body idle and unactive

where the other instruments

Did see and hear, devise," &c—*Coriol* i 1 102

for "*whereas* the other instruments did," &c Comp *Coriol* i 10 13

So Lear, i 2 89, *Rich II* iii 2 185

135. Whereas, on the other hand, is used for *where* in

"Unto St. Alban's

Whereas the king and queen do mean to hawk "

2 *Hen. VI* 1 2 58

"They back returned to the princely place,

Whereas a knight they new arrived find "

SPENSER 1 4 38

So "*where-that*"—*Hen. V* v Prologue, 17 Probably both "as" and "that" were added to give a relative meaning to the (originally) interrogative adverb *where* See 287

136 Whether is sometimes used after "or" where we should omit one of the two

"*Or whether* doth my mind, being crown'd with you,

Drink up the monarch's plume, this flattery?

Or whither shall I say mine eye saith true," &c — *Sham.* 114

"Move those eyes?

Or whether riding on the balls of mine

Seem they in motion?"—*M. of V.* iii 2 18

"*Or whether* his fall enraged him, or how it was "

Coriol. 1 3 89

The first example is perhaps analogous to the use of "or . or," as in

"Why the law Salique which they have in France

Or should *or* should not bar us in our claim "

Hen. V 1 2 12, *T. V* iv 1 65

There is, perhaps, a disposition to revert to the old idiom in which the two particles were similar "other other" (The contraction of "other" into "or" is illustrated by "whe'r" for "whether" in O E and the Elizabethan dramatists) Perhaps, also, additional emphasis is sought by combining two particles. We find "*whether or whether*?" to express direct questions in Anglo-Saxon. In the second example a previous "whether" is implied in the words "move those eyes?"

137 While (originally a noun meaning "time") Hence "a-*while*," "(for) a time," "the *while*," "(in) the (mean) time," "*whil-om*" ("om" being a dative plural inflexion used adverbially), "at a (former) time," "*while ere*" (*Temp.* iii 2 127), "a time before," i.e. "formerly"

So *whiles* (genitive of *while*) means "of, or during, the time"

The earliest use of *while* is still retained in the modern phrase "all the *while* that he was speaking" "The *while* that," from a very early period, is used in the condensed form "the *while*," or "*while* that" or *while*, and *whiles* was similarly used as a conjunction.

While now means only "during the time when," but in Elizabethan English both *while* and *whiles* meant also "up to the time when" (Compare a similar use of "dum" in Latin and *έως* in Greek)

"We will keep ourself
Till supper time alone *While* (till) then, God be with you"
Macbeth, III I 43

"I'll trust you *while* your father's dead"
MASSINGER (Nares)

"He shall conceal it
Whiles you are willing it shall come to note"—*T* IV 3 28

"Let the trumpets sound
While we return these dukes what we decree
[*A long flourish*]

Draw near, &c"—*Rich* II 1 3 122

PREPOSITIONS

138 Prepositions primarily represent local relations, secondarily and metaphorically, agency, cause, &c. A preposition (as *after*, see below) may be used metaphorically in one age and literally in the next, or *vice versa*. This gives rise to many changes in the meaning of prepositions.

The shades of different meaning which suggest the use of different prepositions are sometimes almost indistinguishable.

We say, "a canal is full *of* water." There is no reason why we should not also say "full *with* water," as a garden is "fair *with* flowers." Again, "a canal is filled *with* water," the verb in modern English preferring *with* to signify instrumentality, but "filled *of* water" is conceivable, and, as a matter of fact, Shakespeare does write "furnished *of*, provided *of*, supplied *of*" for *with*. Lastly the water may be regarded as an agent, and then we say, "the canal is filled *by* the water." But an action may be regarded as "*of*" the agent, as well as "*by*" the agent, and "*of*" is frequently thus used in the A. V. of the Bible and in Elizabethan authors, as well as

in E E For these reasons the use of prepositions, depending upon the fashion of metaphor in different ages, is very variable. It would be hard to explain why we still say, "I live *on* bread," but not "Or have we eaten *on* the insane root?" (*Macb* 1 3 84), as hard as to explain why we talk of a "high" price or rate, while Beaumont and Fletcher speak of a "deeper rate."

139 Prepositions modern tendency to restrict their meaning.

One general rule may be laid down, that the meanings of the prepositions are more restricted now than in the Elizabethan authors partly because some of the prepositions have been pressed into the ranks of the conjunctions, *e.g.* "for," "but," "after," partly because, as the language has developed, new prepositional ideas having sprung up and requiring new prepositional words to express them, the number of prepositions has increased, while the scope of each has decreased. Thus many of the meanings of "by" have been divided among "near," "in accordance with," "by reason of," "owing to," "but" has divided some of its provinces among "unless," "except," "for" has been in many cases supplanted by "because of," "as regards," "in" by "during."

140 A Ben Jonson in his Grammar, p 785, writes thus:
"A hath also the force of governing before a noun—'And the Protector had layd to her for manner's sake that she was *a* council with the Lord Hastings to destroy him'—*Sir I. More*."

"Forty and six years was this temple *a* building."
St John 11 20.

The present text is *an*, but Crammer and Tyndale had "*a*."

This *a*, which still exists in *alive*, *afloat*, *asleep*, &c. is a contraction of A-S *on* or the less common form *an*. We find in early English "on live," "on foot," "on hunting," "on sleep," "*a* morrow and eke *an* eve," for "by morning and also by evening," "*a* land and *a* water," *Piers Pl* (where some MSS have *on*), "*a* (for in) God's name," "*an* end" for "on the (at the) end."

In the Folio we sometimes find *a* where we write *o*:

"What is 't *a* clocke?"—*Ruk III* v 3 47

See Adverbs, 24

141 After ("following," Latin "secundum," hence "according to")

"Say, you chose him,
More *after* our commandment than as guided
By your own true affections."—*Coriol* ii 3 238
"After my seeming"—*2 Hen IV* v 2 128

Compare "Neither reward us *after* our iniquities," in our Prayer-book

After is now used only of space or time, except in "*after* the pattern, example, &c.," where the sense requires the metaphorical meaning

142 Against used metaphorically to express time This is now restricted to colloquial language

"I'll charm his eyes *against* she do appear"—*MND* iii 2 99
i.e. "*against* the time that she do appear" Any preposition, as "for," "in," can thus be converted into a conjunction by affixing "that," and the "that" is frequently omitted

"*Against* (the time that) my love shall be as I am now"—*Sonn* 63

"*Gainst* that season comes"—*Hamlet*, i 1 158

"As *against* the doom"—*Id* iii 4 50

i.e. "as though expecting doom's day"

143 At The use of *a* mentioned in 140 was becoming unintelligible and vulgar in Shakespeare's time, and he generally uses *at* instead The article is generally omitted in the following and similar adverbial forms

"All greeting that a king *at friend* can send his brother"

WT v 1 140

"The wind *at help*"—*Hamlet*, iv 3 46

"*At shore*"—MONTAIGNE "At door"—*WT* iv 4 352

"(A ship) that lay *at rode*"—*N P* 177

"As true a dog as ever fought *at head*"—*TA* v 1 102

"Bring me but out *at gate*"—*Coriol* iv 1 47

"*At point*"—*Coriol* v 4 64, *Cymb* iii 6 17

But "When they were fallen *at a point* for rendering up the hold"

HOLINSHED, *Duncan*

The *at* of price generally requires an adjective or article, as well as a noun, after it, except in "*at all*" We have, however,

"If my love thou hold'st *at aught*,"—*Hamlet*, iv 3 60

i.e. "at a whit"

In Early English *at* does not seem to have been thus extensively used. It then was mostly used (Stratmann) in the sense of "at the hands of" (*πρός* with gen.) "I ask *at*, take leave *at*, learn *at* a person," &c

At is used like "near" with a verb of motion where we should use "up to"

"I will delve one yard below their mines,
And blow them *at* the moon"—*Hamlet*, iii 4 209

In "Follow him *at* foot,"—*Ib* iv 3 56
at is not "on" but "near," as in "*at* his heels"

144. *At*, when thus used in adverbial expressions, now rejects adjectives and genitives as interfering with adverbial brevity. Thus we can say "*at* freedom," but not

"*At honest freedom*"—*Cymb* iii 3 71

"*At ample view*"—*T. N.* i 1 27

"*At a mournful war*"—*Sonn* 46

"*At heart's ease*"—*J. C.* i 2 207

We say "*at* loose," but not

"Time often *at his very loose* decides

That which long process could not arbitrate,"—*I. I.* v 2 752
where "loose" means "loosing" or "parting"

So we say "aside," but not

"To hang my head all *at* one side"—*Othello*, iv 3 22

We say "*at the* word," but, with the indefinite article, "a word," not

"No, *at a word*, madam"—*Coriol* i 3 122

It is, perhaps, on account of this frequent use of *at* in terse adverbial phrases that it prefers monosyllables to dissyllables. Thus we have "*at* night" and "*at* noon," and sometimes "*at* eve" and "*at* morn," but rarely "*at* evening" or "*at* morning," except where "*at* morning" is conjoined with "*at* night," as in

"*At morning and at night*."—*M. of I.* iii 2 279

London was not so large as it now is when Shakespeare wrote

"Inquire *at* London"—*Ruh* II v 3 51

145. By (original meaning "near") Hence our "to come *by* a thing," i.e. "to come near" or "attain"

"(How) cam'st thou *by* this ill tidings?"—*Ruh* II iii 4 80

"I'll come *by* (i.e. acquire) Naples"—*I. Inf.* ii 1 292

By is used in a manner approaching its original meaning in

"Fed his flocks

By (on) the fat plains of fruitful Thessaly "

B and F *Fair Sh* 1 1

"At a fair vestal throned *by* the west"—*M N D* 11 1 58

So Wickliffe "*By* (on) everi Saboth," *Acts* xiii 27 Somewhat similar is our present colloquial "*by* this" of time, an expression which is found in

"Of the poor suppliant who *by this* I know

Is here attending"—*A W* v 3 134, *Leur*, iv 6 45

This is illustrated by the play on "*by* your favour," where favour means also "complexion," "face," in

"*Duke* Thine eye

Hath stay'd upon some favour that it loves,

Hath it not, boy?

Viola A little, *by* your favour"—*T N* 11 4 26

Compare also the puns in *T N* iii 1 2-10

Hence "about," "concerning "

"How say you *by* the French lord?"—*M of V* 1 2 60

"Tell me, sirrah, but tell me true, I charge you,

By him and *by* this woman here what know you?"

A W v 3 237

"I would not have him know so much *by* me "

L L L iv 3 150

I know nothing *by* myself," *1 Cor* iv 4 (no harm *about* myself)

"Many may be meant *by* (to refer to) the fool multitude "

M of V 11 9 25

Compare B J *Forst* v 1

"*Lupus* Is not that eagle meant *by* Cæsar, ha?

Cæsar Who was it, *Lupus*, that inform'd you first

"This should be meant *by* us?"

Hence from *near* came the meaning *like*, according to

"It lies you on to speak

Not *by* your own instruction, nor *by* the matter

Which your own heart prompts you"—*Coriol* iii 2 58

"And him *by* oath they duly honoured"—*R of L* 410

1 c "according to their oath "

"Not flattered *by* his wish, to your high person

His will is most malignant"—*Hen VIII* 1 2 140

1 e "in accordance with his wish," "to his heart's content

"If my brother wrought *by* my pity it should not be so "
M for M iii 2 224

"I will believe you *by* the syllable
 Of what you shall deliver"—*P of T* v 1 170

So, where we say "*to* the sound of "

"Sound all the lofty instruments of war,
 And *by* that music let us all embrace "

By seems to mean "near," hence "with," in

"(My daughter) hath his solicitings,
 As they fell out *by* time, *by* means and place,
 All given to mine ear"—*Hamlet*, ii 2 127

Perhaps we may thus explain

"I'll trust *by* leisure him that mocks me once"—*T* 4 1 1 301
 "in accordance with, to suit, my leisure "

The use of *by* in

"The people *by* numbers swarm to us,"
3 Hen VI iv 2 2

is the same as in

"*By* ones, *by* twos, *by* threes"—*Coriol* ii 3 47

By, in the sense of "near," like our "about" (*Acts* xiii 21, Wick. "*by* fourth yeers," the rest "about"), Greek κατά, was used from the first in rough distributive measurements, in 1 1 "He smote to the ground *by* three, *by* four," "*by* nine and ten," "*by* one and one " So

"I play the torturer *by* small and small
 To lengthen out the worst that must be said "
Rich II iii 2 189

1 e "*in* lengthening out *by* little and little " Hence, perhaps, from "*by* one *by* one" sprang our shorter form, "one *by* one," "little *by* little," though it is possible that "one *by* one" means "one *next to* or *after* one "

By is used as a noun in the expression "on the *by* " (as one passes *by*)—*B J* 746

We still use *by* as an adverb after "close," "hard," &c., but we should scarcely say,

"I stole into a neighbour thicket *by*"—*L L L* v 2 91

146 *By* ("near," "following close after," hence "as a consequence of")

"The bishop of York,
Fell Warwick's brother, and, *by* that, our foe "

3 *Hen VI* iv 4 12

"Lest, *by* a multitude
The new heal'd wound of malice should break out "

Rich III ii 2 124

"So the remembrance of my former love
Is *by* a newer object quite forgotten"—*R and J* ii 4 194

"Fear'd *by* their biced and famous *by* their birth "

Rich II ii 1 52

Hence sometimes it seems to be (but is not) used instrumentally with adjectives which appear to be (but are not) used as passive verbs. *By* does not mean "by means of," but "as a consequence of," in

"An angle *sharp by* fast"—*V and A* 55

"Oh how much more does beauty *beautious* seem
By that sweet ornament which truth doth give"—*Sonn*

"*Laus* Where is my father?

King

Dead'

Queen

But not *by* him "

Hamlet, iv 5 128

147 For (original meaning "before," "in front of") A man who stands in front of another in battle may either stand as his friend *for* him or as his foe *against* him. Hence two meanings of *for*, the former the more common *

148 (I) For, meaning "in front of," is connected with "instead of," "in the place of," "as being "

"Or *for* the lawrell he may gain a score "

B J *on Shakespeare*

i.e. "instead of the laurel "

"See what now thou art,
For happy wife, a most distressed widow,
For joyful mother, one that wails the name,
For queen, a very carliff crown'd with care "

Rich III iv 4 98

"Thyself a queen, *for* me that was a queen"—*Ib* i 3 202

Between this and the following meanings we may place

"Learn now, *for* all"—*Cymb* ii 3 111

"This is *for* all"—*Hamlet*, i 3 181

i.e. "once instead of, or in the place of, all "

* Comp. *contra*, which in composition denotes *against*, and at other times *instead of*, *for*

"I abjure

The taints and blames I laid upon myself

For (as being) strangers to my nature"—*Macbeth*, iv 3 125

"Conscience is turned out of all towns and cities for a dangerous thing"—*Rich III* i 4 146

"How often have I sat crown'd with fresh flowers

For summer's queen"—B and P *Fair Sh* i 1

Hence *for* is nearly redundant in

"Let the forfeit

Be nominated *for* an equal pound"—*M of V* i 3 150

There is a play on the word in

"On went he *for* a search, and away went I *for* (packed up in a basket and treated like) old clothes"—*M II of W* iii 5 100

"Three dukes of Somerset three-fold renowned

For hardy and undoubted champions"—*3 Hen I* i 7 6

(Where probably hardy means Fr *hardi*, "bold," and "undoubted" means "not frightened," "doubt" like "fear" being used for "frighten")

Perhaps *for* comes under this head in

"What is he *for* a fool that betroths himself to unquietness?"

M Ado, i 3 49

i.e. "What is he, as being a fool?" It is more intelligible when the order is changed "*For* a fool, what is he," i.e. "considered as a fool—it being granted that he is a fool—what kind of fool is he?"

So "What is he *for* a vicar?"—B J *Sil Hom* iii 1 med.

So in German "was fur ein?"

149. *For* is hence loosely used in the sense "as regards"

"It was young counsel *for* the persons and violent counsel *for* the matter"—B L 75

Very commonly this *for* stands first, before an emphatic subject or object, which is intended to stand in a prominent and emphatic position

"*For* your desire to know what is between us,

O'er-master it as you may"—*Hamlet*, i 5 139, 2 112

"Now, *for* the taking of Sicily, the Athenians did marvellously covet it."—N P 171

"*For* your intent,

It is most retrograde to our desires,"

Hamlet, i 2 112, *Rich II* v 3 137.

"*For* a certain term," "*for* seven days, a day" (or even "*for* the day" where one day is meant), is still customary, but not

"Doom'd *for* a certain term to walk the night,
And *for the day* confined to fast in fires"—*Hamlet*, i 4. 11

150 *For*, from meaning "in front of," came naturally to mean "in behalf of," "*for* the sake of," "because of"

"Yet I must not (kill Banquo openly),
For certain friends that are both his and mine"
Macbeth, iii i 120

i.e. "*because of* certain friends"

This use was much more common than with us. When we refer to the past we generally use "because of," reserving *for* for the future. Compare, on the other hand

"O be not proud, nor brag not of thy might,
For mastering her that foil'd the God of fight"
V and A 114

"He gave it out that he must depart *for* certain news"
N P 179

"No way to that, *for* weakness, which she enter'd"
I Hen VI iii 2 2.

i.e. "no way can be compared *for* weakness with that," &c

"Of divers humours one must be chiefly predominant, but it is not with so full an advantage but, *for* the volubility and suppleness of the mind, the weaker may by occasion reobtain the place again"
—MONTAIGNE, 116

For is similarly used with an ellipse of "I lay a wager" in

"Now, *for* my life, she's wandering to the Tower"
Rich III iv i 3

151. *For*, in the sense of "because of," is found not only governing a noun, but also governing a clause

"You may not so extenuate his offence
For I have had such faults"—*M for M* ii i 28

i.e. "*because* I have had such faults"

"('Tis ungrateful) to be thus opposite with heaven,
For (because) it requires the royal debt it lent you"
Rich III ii 2 95

So *Othello*, i 3 269, *Cymb* iv 2 129. And parenthetically very frequently

"The canker blossoms have as deep a dye
As the perfumed tincture of the roses,
But *for* their virtue only is their shew,
They live unwoo'd, and unrespected fade" — *Sonn* 54

"Oh, it is as lawful,
For we would give much, to use violent thefts,"
T and *C* v 1 21

I *e* to rob, "*because* we wish to be generous"

With the future, *for* meant "in order that"

"And, *for* the time shall not seem tedious,
I'll tell thee what befel me" — 3 *Hen VI* iii 1 10

The desire of clearness and emphasis led to the addition of *because*

"But *for because* it liketh well our eyes" — *N P* Pref

"And *for because* the world is populous" — *Rich II* v 5 3

Comp "*but only*," "*more better*," &c

For, when thus followed by a verb, like *after*, *before*, &c ("after he came," "*before* he went"), is called a conjunction. It is often, like other prepositions (287) thus used, followed by "that" *Coriol* iii 3 93, &c. The two uses occur together in the following passage, which well illustrates the transition of *for*

"I hate him *for* he is a Christian,
But more *for that* he lends," &c — *M of V* i 3 43

152 *For* to, which is now never joined with the infinitive except by a vulgarity, was very common in E E and A S, and is not uncommon in the Elizabethan writers. It probably owes its origin to the fact that the prepositional meaning of "to" was gradually weakened as it came to be considered nothing but the sign of the infinitive. Hence *for* was added to give the notion of motion or purpose. Similarly in Danish and Swedish (Mitzner, ii p 54) "*for* at" is used. Both in E E and in Elizabethan writers the *for* is sometimes added to the latter of two infinitives as being, by a longer interval, disconnected from the finite verb, and therefore requiring an additional connecting particle

"First, honour'd Virgin, to behold thy face
Where all good dwells that is, next *for* to try," &c
B and *F* *Ham* Sh v 1

For the same reason

"Let your highness
Try a more noble thought upon mine honour
Than *for* to think that I would sink it here" — *A W* v 3 181

From the earliest period "for to," like "to," is found used without any notion of purpose, simply as the sign of the infinitive. So in Shakespeare

"Forbid the sea *for to* obey the moon"—*W T* 1 2 427

153 *For*, variable The following passage illustrates the variableness of *for*

"Princes have but their titles *for* (to represent) their glories,
An outward honour *for* (as the reward of) an inward toil,
And *for* (for the sake of gaining) unfelt (unsubstantial) imagination
They often feel a world of restless cares"—*Rich III* 1 4 78 80

154 (II) *For* (in opposition to) hence "to prevent"

"And over that an habergeon *for* percing of his herte"
CHAUCER, *Sire Thopas*, 13790

"*foue* Is there an officer there?

Off Yes, two or three *for* failing"—*B J Alch* v 3

"The which he will not every hour survey

For blunting the fine point of seldom pleasure"—*Sonn* 52

"We'll have a bib *for* spoiling of thy doublet"

B and F (Naïes)

So it is said of Procrustes, that if his victim was too long for the bed, "he cut off his legs *for* catching cold"—*Euphues* (Malone)

It can be proved that Sir T North regarded *for* as meaning "in spite of," since he translates "Mais, nonobstant toutes ces raisons," by "But, *for* all these reasons," (*N P* 172), where the context also shows beyond dispute that *for* has this meaning. On the other hand, in

"All out of work and cold *for* action,"—*Hen V* 1 2 114
for seems to mean "*for* want of" But compare *T S* iv 3 9
"starv'd *for* meat," where (as in the modern "badly off, well off *for* coals, &c") "*for*" means "in respect of"

For is found in *E E* in this sense, but perhaps always with the emphatic "all"

For in this sense is sometimes used as a conjunction

"*For* all he be a Roman"—*Cymb* v 4 209
: c "Despite that he be a Roman"

For may either mean "against" or (149) "for what concerns" in

"I warrant him *for* drowning"—*Temp* i 1 49

We still retain the use of *for* in the sense of *in spite of*, as in "for all your plots I will succeed" Such phrases, however, frequently contain a negative, in which case it is difficult to ascertain whether *for* means *because of* or *in spite of*

"My father is not dead *for* all your saying"
Macb. th. iv. 2. 36

"(The stars) will not take their flight
For all the morning light"—MILTON, *Hymn on the Nativity*

It is a question how to punctuate

"I o full oft
 From then Creator and transgress his will
For one restraint lords of the world besides"
 MILTON, *P. P. 1. 32*

If a comma be placed after "will," and not after "restraint," then "besides" should be treated as though it were "except" or "but" "Lords of the world but *for* one restraint"

155 *For* is sometimes *ready for*, *fit for* (See 405)

"He is *for* no gallants' company without them"
 B. J. *th. ii. 3. 11*

"Your store is not *for* idle markets"—*T. A. iii. 3. 46*

Compare our "I am *for* (going to) Paris"

Some ellipsis, as "I pray," must be understood in

"(I pray) God *for* his mercy"—*Rich. II. ii. 2. 98, v. 2. 75*—

156 *Forth* is used as a preposition (from)

"Steal *forth* thy father's house"—*M. A. II. i. 1. 164*

"I oosed them *forth* their broken caves"
 2 *Hen. VI. iii. 2. 89*, and 1 *Hen. VI. i. 2. 54*

Sometimes with "of" or "from"

"That wash'd his father's fortunes *forth of* France"
 3 *Hen. VI. ii. 2. 157*

So *Rich. II. iii. 2. 204-5*, *Temp. v. i. 160* The "of" in itself implies motion from (See 165)

"From *forth* the streets of Pomfret"—*A. J. iv. 2. 148*

So *Rich. II. ii. 1. 106*

Forth, being thus joined with prepositions less emphatic than itself, gradually assumed a prepositional meaning, displacing the prepositions *Forth* is not found as a preposition in F. P. See also Prepositions omitted

157 From is sometimes joined with *out*, to signify outward motion, where we use *out of*

"In purchasing the semblance of my soul

From out the state of hellish cruelty"—*M of V* iii 4. 20

"*From out* the fiery portal of the East"—*Rich II* iii 3. 64

158 From is frequently used in the sense of "apart from," "away from," without a verb of motion

"*From* thence (*i e* away from home) the sauce to meat is ceremony"—*Macbeth*, iii 4. 36

"I am best pleased to be *from* such a deed"—*K J* iv 1. 86

"Which is *from* (out of) my remembrance"—*Temp* 1. 1. 65

"They run themselves *from* breath"—*B J Cy's Rev* 1. 1.

"Clean *from* the purpose"—*J C* 1. 3. 35

"This discourse is *from* the subject"—*B and F Eld B* v 1.

"This is *from* my commission"—*T N* 1. 5. 208

"Anything so overdone is *from* the purpose of plying"
Hamlet, iii 2. 22

"This is *from* the present"—*A and C* ii 6. 30

Hence "differently from "

"Words him a great deal *from* the matter"—*Cymb* 1. 4. 16
i e "describes him in a manner departing *from* the truth "

"I his label on my bosom whose containing

Is so *from* sense in hardness"—*Cymb* v 5. 131

"Write *from* it, if you can, in hand and phrase"

T N v 1. 340

"For he is superstitious grown of late

Quite *from* the main opinion he held once"—*J C* ii 1. 196

"So *from* himself impiety hath wrought"—*R of L*

"To be so odd and *from* all fashions"—*M Ado*, iii 1. 72

"Particular addition *from* the bill

I hat writes them all alike"—*Macbeth*, iii 1. 100

This explains the play on the word in

"*Queen* That thou dost love thy daughter *from* thy soul "
Rich III iv 4. 258

"I wish you all the joy that you can wish,

For I am sure you can wish none *from* me "

M of V iii 2. 192

i e "none differently *from* me," "none which I do not wish you "

This is probably the correct interpretation of the last passage So
Othello, 1. 1. 132

"If aught possess thee *from* me"—*C of E* II 2 180

Also "apart from "

"Nay, that's my own *from* any nymph in the court "

B J Cy's Re' II 1

"*From* thee to die were torture more than death "

2 Hen IV III 2 401

159 *In*, like the kindred preposition *on* (Chaucer uses "*in* a hill" for "on a hill"), was used with verbs of motion as well as rest. We still say "he fell *in* love," "his conduct came *in* question "

"He fell *in* a kind of familiar friendship with Socrates "

N A' 192.

"Duncane fell *in* fained communion with Sueno "

HOLINSHED

"*In* so profound abysm I throw all care"—*Sonn* 112

"Cast yourself *in* wonder"—*J C* 1 3 60

"Sounds of music creep *in* our ears"—*M of V* V 1 56

"They who brought me *in* my master's hate "

Ruh III III 2 56

"But first I'll turn yon fellow *in* his grave "

Ib 1 2 262, 3 88

"And throw them *in* the entrails of a wolf"—*Ib* IV 3 23

"If ever ye came *in* hell"—UDALL

In (for "into") with "enter," *Ruh* II II 3 160, *Ruh* III V, — 3 227

Into is conversely sometimes found with verbs of rest implying motion "Is all my armour laid *into* my tent?"—*Ruh* III V 5 51

"Confin'd *into* this rock"—*Tempest*, 1 2 361

"To appear *into* the world"—MONTAIGNI, 224

And earlier "Hid *into* three measures of meal"—WICKLIFFE, *Luke* XIII 21

160. *In* for *on*

"What *in* your own part (side) can you say to this?"

Othello, 1 3 74

So in the phrase "*in* the neck," where we should say "*on* the neck" or "*on* the heels "

"Soon after that depriv'd him of his life

And, *in* the neck of that, task'd the whole state "

1 Hen IV IV 3 92.

The same phrase occurs *Sonn* 131, MONTAIGNE, 17, N P 172

"In pain of your dislike"—2 *Hen VI* iii 2 257

161 In for "during" or "at" *In* has now almost lost its metaphorical use applied to time As early as the sixteenth century "*In* the day of Sabbath" (WICKLIFFE, *Acts* xiii 14) was replaced by "on" It is still retained where the proper meaning of "in," "in the limits of," is implied, as with plurals, "Once *in* ten days" or "for once *in* my life," or "he does more *in* one day than others *in* two" Thus A V *Gen* viii 4, "*In* the seventh month, *on* the eighteenth day" We also find frequently in the A V "*In* the day of the Lord, *in* the day when," &c "*in* the day of judgment" This may in part be due to a desire to retain the more archaic idiom, as being more solemn and appropriate, but perhaps the local meaning of *in* may be here recognized We still say "in this calamity, crisis," &c where we mean "*entangled in*, *surrounded by* the perils of this calamity," and some such meaning may attach to "in" when we say "*In* the day of tribulation, vengeance," &c Occasionally, however, we find "at the day of judgment" (*Matt* xi 22), as also in Shakespeare in the only passage where this phrase occurs Shakespeare frequently uses *in* for "at" or "during"

"How ' the duke in council

In this time of the night"—*Othello*, i 2 93

"*In* night"—*V* and *A* 720

"*In* all which time"—*Rich III* i 3 127

"*In* such a night as this"—*M* of *V* v i 1, 6, 9

"This is, sir, a doubt

In such a time as this, nothing becoming you"

Cymb iv 4 15

"Nay, we will slink away *in* supper-time"—*M* of *V* ii 4 1

162 In metaphorically used for "in the case of," "about," &c

"Triumph *in* so false a foe"—*R* of *L*

"*In* second voice we'll not be satisfied"

Tr and *Cr* ii 3 149

"Almost all

Repent *in* their election"—*Coriol* ii 3 263

"Our fears *in* Banquo stick deep"—*Macb* iii i 49

"(We) wear our health but sickly *in* his life

Which *in* his death were perfect"—*Ib* iii. i 107

We say "*in* my own person" or "*by* myself," not

"Which *in* myself I boldly will defend" — *Rich II* i i 145

So "But I bethink me what a wary way

In Ross and Willoughby will be found" — *Id* ii 3 10

12 "*in* the case of Ross," equivalent to "*by* Ross"

In is used metaphorically where we should say "*in* the thought of" in

"Strengthen your patience *in* our last night's speech"

Hamlet, v i 317

163 *In*. We still say "it lies *in* your power" But we find also —

"And the offender's life lies *in* the mercy

Of the duke only," — *Me of IV* iv i 375

where we now should use *at*. This example illustrates the apparently capricious change in the use of prepositions

We should now use *at* instead of *in* and *of*, in

"*In* night and on the court and guard of safety"

Macbeth, ii 3 216

and "What! in a town *of* war" — *Id* 213

"*In* round" (O Fr "*en rond*") is used for the more modern "a-round" in

"They compassed him *in round* among themselves" — *N IV* 192

But probably "round" is for "around" Compare "compassed him *in*" — *A V. 2 Chron* xxi 9

164 *In* is used with a verbal to signify "*in* the act of" or "*while*"

"He raves *in* saying nothing" — *Tit and* i iii 3 247

"When you cast

Your stinking greasy cups *in* hooting it

Coriolanus' exile" — *Coriol* iv 6 131

"Mine eyes, the outward witch

Whereto my finger like a dial's point

Is pointing still, *in* cleansing them from tears," — *Rich II* v 5 54

"The fire that mounts the liquor till't run o'er,

In seeming to augment it, wastes it" — *Hen VII* i i 145

"And may ye both be suddenly surprised

By bloody hands *in* sleeping on your beds" — *1 Hen VI* v 3 41

* But "towns of war," *Hen IV* ii 4 7 means "garrisoned towns" and so probably here, like our "*man of war*"

"As patches set upon a little breach
Discredit more *in* hiding of the fault"—*K* *F* iv 2 32

It is probable, as the last example suggests, that these verbals are nouns after which "of" is sometimes expressed. Hence "*in* sleeping" may simply be another form of "a-sleeping." But the *in* brings out, more strongly than the *a*-, the time *in* which, or *while*, the action is being performed. It is also probable that the influence of the French idiom, "*en disent ces mots*," tended to mislead English authors into the belief that *in* was superfluous, and that the verbals thus used were present participles. (See also 93.) *In* is used thus with a noun.

"Wept like two children *in* (during) their deaths' sad stories"
Rich III iv 3 8

"(These blazes) giving more light than heat, extinct in both,
Even *in* their promise, while it is a-making"
Hamlet, i 3 119

165 *Of* (original meaning "off" or "from") Comp *and*,
"ab," *Mæso-Gothic* "af"

In Early English *of* is used for "from," "out of," "off," as in "He lighted *of* his steed, arose *of* the dead," "The leaves fall *of* the tree." This *strong* meaning of motion was afterwards assigned to "*off*" (which is merely an emphatic form of *of*), and hence *of* retained only a *slight* meaning of motion, which frequently merged into causality, neighbourhood, possession, &c.

Off is, perhaps, simply *of* in

"Over-done or come tardy *off*"*—*Hamlet*, iii 2 28
i.e. "fallen short *of*" Compare *ὀστερεῖν*. Otherwise "come off" is a passive participle, 295

Of retains its original meaning in

"Overhear this speech
Of vantage"—*Hamlet*, iii 3 33
i.e. "from the vantage ground of concealment"
"Therefore *of* all hands must we be forsworn"
L L L iv 3 219
i.e. "from all sides," "to which ever side one looks," hence "*in* any case"

"Being regarded *of* all hands by the Grecians"—*N P* 176

* Compare "Too late *of* our intents. —*Rich III* iii 5 60

So our modern "off hand," applied to a deed coming *from* the hand, and not from the head. Hence "*of* hand" is used where we use "on" (175) in

"Turn *of* no hand"—*M of V* ii 2 45

Of also retains this meaning with some local adjectives and adverbs, such as "north *of*," "south *of*," "within fifteen hundred paces *of*" (*Hen V* iii 7 136). We could say "the advantage *of*," but not "You should not have the eminence *of* him."

Tr and C ii 2 266

"There is a testril *of* (from) me too"—*T N* ii 3 34

166 *Of* used for "out of," "from," with verbs that signify, either literally or metaphorically, depriving, delivering, &c.

"We'll deliver you *of* your great danger"—*Coriol* v 6 15

"I may be delivered *of* these woes"—*K J* iii 4 55

This use of *of* is still retained in the phrase "to be delivered *of* a child."

"Heaven make thee free *of* it"—*Hamlet*, v 2 312

"To help him *of* his blindness"—*T G of V* iv 2 45

"Unfurnish me *of* reason"—*W T* v 1 123

"Take *of* me my daughter"—*M Ado*, ii 1 311

"Rid the house *of* her"—*T Sh* i 1 150

"Scour me this famous realm *of* enemies"—*B and F*

"That Lepidus *of* the triumvirate

Should be deposed"—*A and C* iii 6 28

"His cocks do win the battle still *of* mine"—*A and C* ii 3 36

"Get goal for goal *of* youth"—*A and C* iv 8 22

"I discharge thee *of* thy prisoner"—*M Ado*, v 1 327

In virtue of this meaning, *of* is frequently placed after *forth* and *out*, to signify motion.

Hence, metaphorically,

"He could not justify himself *of* the unjust accusations"—*N P* 173.

Of is also used with verbs and adjectives implying motion *from*, such as "fail," "want," &c. Hence—

"But since you come too late *of* our intents"—*Rich III* iii 5 69

167 *Of* thus applied to time means "from." So still "*of* late."

"I took him *of* a child up"—*B J E in Sc* ii 1

i.e. "*from* a child, when a mere child." So in *E. F.* "*of* youth."

' *Of* long time he had bewitched them with sorceries "

Acts viii 1

"Being *of* so young days brought up with him "

Hamlet, ii 2 1

168. *Of*, meaning "from," passes naturally into the meaning "resulting from," "as a consequence of "

"*Of* force"—*M of V* iv 1 421, *I Hen IV* iii 2 120

"*Of* no right"—*I Hen IV* iii 2 100

"Bold *of* your worthiness"—*L L L* ii 1 28

"We were dead *of* sleep"—*Temp* v 1 230

"And *of* that natural luck

He beats thee 'gainst the odds"—*A and C* ii 3 26

Hence "What shall become *of* this?" *M Ado*, iv 1 211, *T* ii 1 37, means "what will be the consequence of this?"

So "*by* means of "

"And thus do we *of* wisdom and *of* reach

By indirection find direction out"—*Hamlet*, ii 1 64

While *by* is used of external agencies, *of* is used of internal motives, thus

"Comest thou hither *by* chance, or *of* devotion?"

2 Hen VI ii 1 8

"The king *of* his own royal disposition"—*Rich III* 1 3 6

"*Of* purpose to obscure my noble birth"—*I Hen VI* v 4 2

"Art thou a messenger, or come *of* pleasure?"

2 Hen VI v 1 1

Sometimes "*out of*" is thus used

"But thou hast forced me,

Out *of* thy honest truth, to play the woman "

Hen VIII iii 2 43

Of, "as a result of," is used as a result for "with the aid of "with," or "at "

"That she be sent over *of* the King of England's cost

2 Hen VI 1 1 6

"*Of* the city's cost, the conduit shall run nothing but claret wine

Ib iv 6

Hence the modern phrase "To die *of* hunger "

169 *Of* hence is used in appeals and adjurations to signify "out of "

"*Of* charity, what kin are you to me?"—*T N* v 1 237

Hence, the sense of "out of" being lost, = "for the sake of," "by"

"Speak *of* all loves"—*M N D* ii 2 154

This explains

"Let it not enter in your mind, *of* love"—*M of I* ii 9 42.

Similar is the use of *of* in protestations

"*Leon* We'll have dancing afterwards

Ben First, *of* my word"—*T N* v 4 123

"A proper man, *of* mine honour"—*2 Hen VI* iv 2 103

170 *Of* meaning "from" is placed before an agent (*from* whom the action is regarded as proceeding) where we use "by"

"Received *of* (welcomed *by*) the most pious Edward"

Much iii 6 27

"Like stars ashamed *of* day"—*V and A*

i.e. "shamed *by* day"

Of is frequently thus used with "long," "long," or "along"—*LAYAMON* "Along *of*" = "from alongside of" (*παρα* with gen.)

"The good old man would fain that all were well

So 'twere not *'long of* him"—*3 Hen VI* iv 7 32

"*'Long* all *of* Somerset"—*1 Hen VI* iv 3 16, 33

"I am so wrapt and throwly lapt *of* jolly good ale and old"—*SILL*

171 *Of* is hence used not merely of the agent but also of the instrument. This is most common with verbs of construction, and of filling, because in construction and filling the result is not merely effected *with* the instrument, but proceeds out *of* it. We still retain *of* with *verbs* of construction and *adjectives* of fulness, but the Elizabethans retained *of* with *verbs* of fulness also.

"Supplied *of* kernes and gallow-glasses"—*Much* i 2 13

"I am provided *of* a torch bearer"—*M of I* ii 2 24

"You are not satisfied *of* these events"—*Ib* v 1 297

"Mettle—where*of* thy proud child arrogant man is puffed"

I of A iv 3 180

"Mixt partly *of* Mischief and partly *of* Remedy"—*B E* i 14

Hence

"Flies

Whose woven wings the summer dyes

Of many colours"—*B and F Fair Sh* v 1

Of with verbs of construction from “out *of*” sometimes assume the meaning of “instead of”

“Made peace *of* enmity, fair love *of* hate”—*Rich III* ii i 50
And with “become”

“(Henry) is *of* a king become a banish’d man”—*3 Hen VI* iii 3 25

172 *Of* is hence used metaphorically with verbs of construction as in the modern

“They make an ass *of* me”—*T N* v i 19

But *of* is also thus found without verbs of construction, as

‘*Apem* O! thou shalt find—

Timon

A fool *of* thee Depart”

T of A iv 3 232

“E’en such a husband

Hast thou *of* me as she is for a wife”—*M of V* iii 5 86

“We should have found a bloody day *of* this”—*I Hen VI* iv 7 34

“We shall find *of* him

A shrewd contriver”—*J C* ii i 157

“We lost a jewel *of* her”—*A W* v 3 1

“You have a nurse *of* me”—*P of T* iv i 25

“You shall find *of* the king, sir, a father”—*A W* i i. 7

le “in the king”

173 *Of* is hence applied not merely to the agent and the instrument, but to any influencing circumstance, in the sense of “a regards,” “what comes from”

“Fantasy,

Which is as thin *of* substance as the air”—*R and J* i 4. 99

“Roses are fast flowers *of* their smells”—*B E* 188

“A valiant man *of* his hands”—*N P* 614

“But *of* his cheere did seem too solemn-sad”—*SPEN F Q* i i

Under this head perhaps come

“Niggard *of* question, but *of* our demands

Most free in his reply”—*Hamlet*, iii i 13

“*Of* his own body he was ill, and gave

The clergy ill example”—*Hen VIII* iv 2 43

“That did but show thee, *of* a fool, inconstant

And damnable ungrateful”—*W T* iii 2 187

le “as regards a fool,” “in the matter of folly”

This may almost be called a locative case, and may illustrate th

Latin idiom "versus animi" It is common in E E We still say, in accordance with this idiom, "swift of foot," "ready of wit," &c

174 Of passes easily from meaning "as regards" to "concerning," "about"

"Mine own escape unfoldeth to my hope

The like of him"—*T N* 1 2 21

"You make me study of that"—*Temp* 11 1 81

"'Tis pity of him"—*M for M* 11 3 42, *A and C* 1 1 71

"'Twere pity of my life"—*M N D* 111 1 44

"I wonder of there being together"—*Ib* 11 1 128

"Wise of (informed of) the payment day"—*B E*

"He shall never more

Be fear'd of doing harm"—*Icar*, 11 2 113

"The same will, I hope, happen to me, of death"

MONIAIGNF, 36

1 e "with respect to death"

"I humbly do desire your grace of pardon"

M of V 11 1 402

"I shall desire you of more acquaintance"

M N D 111 1 183, *A Y I* v 4 56

For this use of "desire" compare *A V St John* 111 21, "they desired him saying," where Wickliffe has "preieden," "prayed"

"I humbly do beseech you of your pardon"—*O* 111 3 212

"The druphin whom of succours we entreated"

Hen 4 111 3 45

"Yet of your royal presence I'll adventure

The borrow of a week"—*W T* 1 2 38

"We'll manneily demand thee of thy story"—*Cymb* 111 6 92

"Enquire of him"—*Rich II* 111 2 186

1 e "about him"

"Discern of the coming on of years"—*B I* 105

"Having determined of the Volsces and," &c—*Coriol* 11 2 41

"I'll venture so much of my hawk or hound"

T of Sh v 2 72

"Since of your lives you set

So slight a valuation"—*Cymb* 11 4 48

In "No more can you distinguish of a man

Than of his outward show,"—*Rich III* 111 1 9, 10

the meaning seems to be, "you can make no distinctions about men more than," 1 e "except, about their appearances" So

"Since my soul could *of* men distinguish"—*Hamlet*, iii 2 69
In the following passages we should now use "for"—

"France *whereof* England hath been an overmatch"—*B E* 113

"I have no mind *of* feasting"—*M of V* ii 5 37

"In change *of* him"—*Tr and C* iii 3 27

"*Of* this my privacy I have strong reasons"
Tr and C iii 3 190

"In haste *whereof*, most heartily I pray
Your highness to assign our trial day"—*Rich II* i 1 150

As we say "what will become *of* (about) me" so

"What will betide *of* me"—*Rich III* i 3 6

We say "power *over* us," not

"The sovereign power you have *of* us"—*Hamlet*, ii 2 27

"I have an eye *on* him," not

"Nay, then, I have an eye *of* you"—*Ib* 301

175 *Of* signifying proximity of any kind is sometimes used *locally* in the sense of "on" The connection between *of* and *on* is illustrated by *M of V* ii 2, where old Gobbo says "Thou hast got more haire *on* thy chin than Dobbin my philhorse has *on* his taile," and young Gobbo retorts, "I am sure he had more haire *of* his taile than I have *of* my face"

"*Gra* My master riding behind my mistress—
Cart Both *of* one horse"—*F of Sh* iv i 71

Of is sometimes used *metaphorically* for "on"

Compare "A plague *of* all cowards"—*I Hen IV* ii 4 127

with "A plague *upon* this howling"—*Temp* i i 39

"Who but to-day hammer'd *of* this design"—*W T* ii 2 49

"I go *of* message"—*2 Hen VI* iv i 113

A message may be regarded as a motive *from* which, or as an object *towards* which, an action proceeds, and hence either *of* or "on" may be used

Compare "He came *of* an errand"—*M W of W* i 4 80

with "I will go *on* the slightest errand"—*M Ado*, ii. i 272

"Sweet mistress, what your name is else I know not,
Nor by what wonder you do hit *of* mine"—*C of E*. iii 2 30

Aid also—"And now again
Of him that did not ask, but mock, bestow
Your sued for tongues"—*Coriol* ii 3 215.

"I will bestow some precepts *of* this virgin"

A W iii 5 103, *T N* iii 4 2

"Trustyng *of* (comp "depending *on*") the continuance"

ASCH Ded

176 *Of*, signifying "coming from," "belonging to," when used with time, signifies "during"

"These fifteen years by my fay a goodly nap"

But did I never speak *of* all that time?—*T of Sh* Ind 2 84

"There sleeps Titania sometime *of* the night."—*M A' D* ii 1 253
ie "sometimes during the night"

"My custom always *of* the afternoon"—*Hamlet*, i 5 60

"And not be seen to wink *of* all the day"—*L L L* i 1 43

"*Of* the present"—*Tempest*, i 1 24

So often "*Of* a sudden"

177 *Of* is sometimes used to separate an object from the direct action of a verb (a) when the verb is used partitively, as "eat *of*," "taste *of*," &c, (b) when the verb is of French origin, used with "de," as "doubt," "despair," "accuse," "repent," "arrest," "appeal," "accept," "allow," (c) when the verb is not always or often used as a transitive verb, as "hope" or "like," especially in the case of verbs once used impersonally

(a) "*King* How fares our cousin Hamlet?"

Hamlet Excellent, i' faith *of* the chameleon's dish"

Hamlet, iii 2 98

(b) "To appeal each other *of* high treason"—*Rich II* i 1 27

"*Of* capital treason we arrest you here"—*Id* iv 1 151

(c) "So then you hope *of* pardon from Lord Angelo?"

M for M iii 1 1

"I will hope *of* better deeds to-morrow"—*A and C* i 1 62

The *of* after "to like" is perhaps a result of the old impersonal use of the verb, "me liketh," "him liketh," which might seem to disqualify the verb from taking a direct object. Similarly "it repents me *of*" becomes "I repent *of*," "I complain myself *of*" becomes "I complain *of*." So in *E L* "it marvels me *of*" becomes "I marvel *of*." Hence—

"It was a lordling's daughter that liked *of* her master"

P P 212

"Thou disliketh *of* virtue for the name"—*A W* ii 3 181

"I am a husband if you like *of* me"—*M Ado*, v 4 59
So *L L L i i* 107, iv 3 158, *Rich III* iv 4 354

"To like *of* nought that would be understood "

BFAUMONT on B J

178 *Of* naturally followed a verbal noun. In many cases we should call the verbal noun a participle, and the *of* has become unintelligible to us. Thus we cannot now easily see why Shakespeare should write—

"Dick the shepherd *blows* his nail"—*L L L v* 2 923
and on the other hand—

"The shepherd *blowing of* his nails"—3 *Hen VI* ii 5 3
But in the latter sentence *blowing* was regarded as a noun, the prepositional "a," "in," or "on" being omitted

"The shepherd was a-blowing *of* his nails "

In the following instances we should now be inclined to treat the verbal as a present participle because there is no preposition before it

"Here stood he (*a-*)mumblin*g of* wicked charms"—*Lear*, ii 1 41

"We took him (*a-*)settin*g of* boys' copies"—2 *Hen VI* iv 2 96

"And then I swore thee, (*a-*)savin*g of* thy life"—*J C v* 3 38

"Here was he merry (*a-*)hearin*g of* a song"—*A Y L* ii 7 4

where "hear *of*" does not mean, as with us, "hear *about* " So *Lear*, v 3 204. In all the above cases the verbal means "in the act of "

In most cases, however, a preposition is inserted, and thus the substantival use of the verbal is made evident. Thus

"So find we profit *by* losin*g of* our prayers"—*A and C* ii 1 8

"Your voice *for* crownin*g of* the king "

Rich III iii 4 29, *Hamlet*, i 5 175, *Lear*, i 3 1

"*With* halloing and singin*g of* anthems"—2 *Hen IV* i 2 213

"What, threat you me *with* tellin*g of* the king?"

Rich III i 3 113

"*About* relievin*g of* the sentinels"—1 *Hen VI* ii 1 70, iii 4 29

If it be asked why "the" is not inserted before the verbal,—*e.g.* "about *the* relievin*g of* the sentinels,"—the answer is that relievin*g* is already defined, and in such cases the article is generally omitted by Shakespeare (See 89)

When the object comes before the verbal, *of* must be omitted

"Ophelia Hamlet shaking *of* mine arm
And thine *his* head thus waving"—*Hamlet*, II I 92

The reason is obvious We can say "in shaking of mine arm," but not "in his head thus waving"

Compare *C of E* V I 153, *A Y L* II 4 44, IV 3 10, *W T* III 3 69, I *Hen IV* II 4 166, *R and J* V I 40

"Yet the mother, if the house hold *of* our lady"—*Asch* 40

"Hold," by itself, would mean "actually hold" (κρατά) "I hold *of*" means "be of such a nature as to hold" (κρατά σι), "hold *ing of*"

179 *Of* is sometimes redundant before relatives and relational words in dependent sentences, mostly after verbs intransitive

"Make choice *of which* your highness will see first"
M N D V I 43

"What it should be I cannot dream *of*"
Hamlet, II 2 10

"Making just report
Of how unnatural and bemadding sorrow
The king hath cause to plain"—*Lear*, III 2 38

"He desires to know of you *of whence* you are,"
P of T II 3 80

where, however, "whence" is, perhaps, loosely used for "what place," and *of* strictly used for "from"

The redundant and appositional *of*, which we still use after "town," "city," "valley," &c, is used after "river" (as sometimes by Chaucer and Mandeville) in

"The *river of* Cydnus"—*A and C* II 2 192

180 *On*, upon (interchanged in F E with "an"), represents juxtaposition of any kind, metaphorical or otherwise It was in Early English a form of the preposition "an" which is used as an adverbial prefix (see 141), and as late as Ascham we find—

"I fall *on* weeping"—*Asch* III 4

"For sorrow, like a heavy-hanging bell
Once set *on* ringing, with his own weight goes"—*R of I* 1494

Compare also our *a-head* with

"Hereupon the people ran *on-head* in tumult together"—*N P* 191

"Why runnest thou thus *on head*?"—*Homily on Matrimony*

The metaphorical uses of this preposition have now been mostly divided among *of*, *in*, and *at*, &c. We still, however, retain the phrase, "*on* this," "*on* hearing this," &c where *on* is "at the time of," or "immediately after" But we could not say—

"Here comes (333) the townsmen *on* (in) procession "

2 *Hen VI* II I 68

"Read *on* (in) this book"—*Hamlet*, III I 44 So MON
TAIGNE, 227 "To read *on* some book "

"Blushing *on* (at) her"—*R of L* st 453

"*On* (at) a moderate pace"—*T N* II 2 3

"The common people being set *on* a broile"—*N P* 190

(Comp our "set *on* fire ")

"Horses *on* ('in' or 'of') a white foam"—*N P* 186

"*On* (of) the sudden"—*Hen VIII* IV 2 96

"And live to be revenged *on* ('for' or 'about') her death "
R of L 1778

"Be not jealous *on* (of) me"—*J C* I 2 71

"Fond *on* her"—*M N D* II I 266

"Nod *on* (at) him"—*J C* I 2 118

"Command *upon* me"—*Macbeth*, III I 17

On, like "upon," is used metaphorically for "in consequence of" in

"Lest more mischance

On plots and errors happen"—*Hamlet*, V 2 406,

for "in dependence on" in

"I stay here *on* my bond"—*M of V* IV I 242

In "She's wandering to the tower

On pure heart's love to greet the tender princes,"

Rich III IV I 4

there is a confusion between "*on* an errand of love" and "out of heart's love "

181 *On* is frequently used where we use "of" in the sense of "about," &c Thus above, "jealous *on*," and in *Sonn* 84, "Fond *on* praise " In Early English (Stratmann) we have "*On* witch craft I know nothing " "What shall become *on* me?" "Denmark won nothing *on* him " Compare—

"Enamour'd *on* his follies"—*I Hen IV* V 2 71

"His lands which he stood seized *on* "—*Hamlet*, I I 88

* *Globe*, ' of "

"Or have we eaten *on* the insane root?"—*Macbeth*, i 3 84.

"He is so much made *on* here"—*Coriol* iv 5 203

"What think you *on't*"—*Hamlet*, i 1 55

Note the indifferent use of *on* and "of" in

"God have mercy *on* his soul
And of all Christian souls"—*Hamlet*, iv 5 200

The use of *on* in

"Intended or committed was this fault?
If *on* the first,—I pardon thee,"—*Rich* II v 3 34

is illustrated by

"My gracious uncle, let me know my fault,
On what condition stands it"—*Ib* ii 3 107

182 *On*, being thus closely connected with "of," was frequently used even for the possessive "of," particularly in rapid speech before a contracted pronoun

"One *on's* ears"—*Coriol* ii 2 85 So *Coriol* i 3 72, ii 1 202

"The middle *on's* face"—*Lear*, iv 5 20

"Two *on's* daughters"—*Ib* i 4 114

"Two *on's*"—*Cymb* v 5 311

"My profit *on't*"—*Temp* i 2 365, 456

"You lie out *on't*, sir"—*Hamlet*, v 1 132, *Lear*, iv 1 52.

"He shall hear *on't*"—*B J E in C*

"I am glad *on't*"—*J C* i 3 137

In the two last examples *on* may perhaps be explained as meaning "concerning," without reference to "of"

The explanation of this change of "of" to "on" appears to be as follows "Of" when rapidly pronounced before a consonant became "o"

"Body *o'* me"—*Hen VIII* v 2 22

"O' nights"—*T N* i 3 5

Hence the *o'* became the habitual representative of "of" in colloquial language, just as "a" became the representative of "on" or "an." But when *o'* came before a vowel, what was to be done? Just as the "a-" was obliged to recur to its old form "an" before a vowel or mute *h* (compare *Hamlet*, i 4. 19, "to stand *an-end*," and see 24), so before a vowel *o'* was forced to assume a cuphonic *u* (Compare the Greek custom.)

And even when the pronoun is not contracted, we find in *Coriol*
iv 5 174, the modern vulgarism—

“Worth six *on* him ”

“To break the pate *on* thee ”—*I Hen IV* ii i 34

183 Out (out from) is used as a preposition like *forth*

“You have push’d *out* your gates the very defender of them.”

Coriol v 2 41

(Early Eng “Come *out* Ireland,” “*Out* this land ”)

“*Out* three years old ”—*Temp* i 2 41, “*beyond* three years ”

Explained by Nares, “completely ”

From out See 157

184 Till is used for *to*

“From the first corse *till* he that died to day,”

Hamlet, i 2 105

where probably *till* is a preposition, and “he” for “him ” See He.

“Lean’d her breast up *till* a thorn ”—*P P* st 21

Early Eng “He said thus *till* (to) him,” and, on the other hand,
“*To* (till) we be gone ” So “unto” in Chaucer for “until.”

“I need not sing this them *until* (for ‘unto them’) ”

HEYWOOD

“We know where *until* (whereto) it doth amount ”

L L L v 2 494

“And hath shipped me *until* (into) the land ”—*Hamlet*, v i 81

185 To* (see also Verbs, *Infin*) Radical meaning *motion towards* Hence *addition* This meaning is now only retained with verbs implying motion, and only the strong form “*too*” (comp *of* and *off*) retains independently the meaning of addition But in Elizabethan authors *too* is written *to*, and the prepositional meaning “*in addition to*” is found, without a verb of motion, and sometimes without any verb

“But he could read and had your languages

And *to’t* as sound a noddle,” &c —*B I Fox*, ii i

“If he *to* his shape, were heir of all this land ”

K J L i 144

* Comp *too* throughout.

"And *to* that dauntless temper of his mind
He hath a wisdom that doth guide his valour "

Macbeth, iii 1 52

i.e. "*in addition to* that dauntless temper " *To*, in this sense, has been supplanted by "*beside* " Compare also

"Nineteen more, *to* myself"—B J *E in &c* iv 5

To is used still adverbially in "*to* and *fro*," and nautical expressions such as "heave *to*," "come *to* " This use explains "Go *to*," *M of V* ii 2 169 "Go" did not in Elizabethan or E E necessarily imply motion *from*, but motion generally Hence "go *to*" meant little more than our stimulative "come, come "

186 *To* hence means motion, "with a view *to*," "for an end," &c This is of course still common before verbs, but the Elizabethans used *to* in this sense before nouns

"He which hath no stomach *to* this fight"—*Hen V* iv 3 35

"For *to* that (to that end)

The multiplying villainies of Nature

Do swarm upon him"—*Macbeth*, i 2 10

"Prepare yourself *to* death"—*IV T* iii 1 167

"Arm you *to* the sudden time"—*K J* v 6 26

"The impression of keen whips I ld wear as rubies

And strip myself *to* (for) death as *to* a bed "

M for M ii 4 102

"Giving to you no further personal power

To (for the purpose of) business with the king "

Hamlet, i 2 37

"Pawn me *to* this your honour"—*T A* i 1 147

"Few words, but, *to* effect, more than all yet "

Lear, iii 1 52

"He is frank'd up *to* fattening for his pains "

Rich III i 3 31*

Hence it seems used for *for* in

"Ere I had made a prologue *to* my brains

They had begun the play"—*Hamlet*, v 2 30

And perhaps in

"This is a dear manakin *to* you, Sir Toby"—*T N* iii 2 57

But see 419a, for this last example

187 *To* hence, even without a verb of motion, means "motion to the side of " Hence "motion *to* and consequent rest near," as in

- “Like yourself
Who ever yet have stood *to* charity ”—*Hen VIII* ii 4 86
 “*To* this point I stand ”—*Hamlet*, iv 5 187
 “I beseech you, stand *to* me ”—2 *Hen IV* ii 1 70
 “Come and stand by me, help me ”
 Motion *against* in
 “The lady Beatrice hath a quarrel *to* you.”—*M. Ado*, ii 1 243
 So *T N* iii 4 248, *Coriol* iv 5 133
 Motion *to meet*
 “*To* her doom she dares not stand.”—B and F *Fair Sh* v 1
 Motion *toward*
 “What wouldst thou have *to* Athens?”—*T of A* iv 3 287
 “*To* Milan let me hear from thee by letters ”
T G of V i 1 57
 Hence “by the side of,” “in comparison with”
 “Impostors *to* true fear ”—*Macb* iii 4 64
 “Impostors when brought to the side of, and compared with,
 true fear ”
 “There is no woe *to* his correction,
 Nor *to* his service no such joy on earth ”
T G of V ii 4 138, 139
 “The harlot’s cheek, beautied with plastering art,
 Is not more ugly *to* the thing that helps it
 Than is my deed *to* my most painted word ”
Hamlet, iii 1 51–53
 In “Treason can but peep *to* what it would,
 Acts little of his will,”—*Ib* iv 5 125
 either *to* means “towards,” an unusual construction with “peep,”
 or the meaning is “treason can do nothing more than peep in
 comparison with what it wishes to do ”
 “Undervalued *to* tried gold ”—*M of V* ii 7 53
 Hence “up to,” “in proportion to,” “according to ”
 “The Greeks are strong and skilful *to* their strength ”
Tr and Cr i 1 7
 “That which we have we prize not *to* the worth ”
M Ado, iv 1 220.
 “*To*’s power he would
 Have made them mules ”—*Coriol* ii 1 262

"Perform'd *to* point the tempest that I bade thee "

Temp 1 2 194

"He needs not our mistrust, since he delivers

Our offices and what we have to do

To the direction just"—*Macb* 111 3 4

Hence "like "

"My lady, *to* the manner of the days,

In courtesy gives undeserving praise"—*I L L* v 2 365

"Looked it of the hue

To such as live in great men's bosoms"—*B J Sejan* v 1

"This is right *to* (exactly like) that (saying) of Horace "

B J L out Sc 11 1

To seems to mean "even up to" in

"And make my senses credit thy relation

To points that seem impossible"—*P of T* v 2 125

188 *To* is sometimes used without any sense of motion for "near "

"It would unclog my heart

Of what lies heavy *to't*"—*Coriol* iv 2 48

"Sits smiling *to* my heart"—*Hamlet*, 1 2 124

for "by" in

"Where the best of all her sex

Doth only *to* her worthy self abide"—*B and F F Sh* 11 1

In the difficult passage (*W T* iv 4 550)

"But, as the unthought on accident is guilty

To what we wildly do "

"Guilty" seems used for "responsible," and chance is said to be "responsible *to*" rashness (personified) (Or is *to* "as *to*," i.e. as regards?)

In *N P* 175 there is "*to* the contrary," (but this is a translation of "au contraire,") for "on the contrary "

To is inserted after "trust" (whereas we have rejected it in parenthetical phrases, probably for euphony's sake).

"And, trust *to* me, I say so,

Our imputation will be oddly poised"—*I and C* 1 3 339

To seems "up to," "as much as," in

"I'll part sooner with my soul of reason than yield *to* one foot of land"—*B and F Elder Brother* 111 5

188a "To," with Adjectives signifying obedience, &c
To is still used in the sense of "towards" after some adjectives, such as (1) "gentle," (2) "disobedient," (3) "open" But we could not say

(1) "If thou dost find him *tractable to* us"—*Rich III* iii i 174

(2) "A will most *incorrect* (unsubmissive) to heaven"

Hamlet, i 2 95

"The queen is *stubborn to* justice"—*Hen VIII* ii 4 122

(3) "*Penetrable to* your kind entreats"—*Rich III* iii 7 225

"Vulgar *to* sense"—*Hamlet*, i 2 99

2c "open to ordinary observation"

Similarly *to* is used after nouns where we should use "against," "in the sight of"

"Fie! 'tis a fault *to* heaven,

A fault against the deid, a fault *to* nature,

To reason most absurd"—*Hamlet*, i 2 103

189 *To*, from meaning "like," came into the meaning of "representation," "equivalence," "apposition" (Comp Latin "*Habemus Deum amico*")

"I have a king here *to* my flatterer"—*Rich II* iv i 386

"To crave the French king's sister

To wife for Edward"—3 *Hen VI* iii i 31

"Now therefore would I have thee *to* my tutor"

T G of V iii i 84

"Destiny that hath *to* instrument this lower world"

Temp iii 2 54

"And with her *to* dowry some petty dukedoms"

Hen V iii Prol 31

"Lay their swords *to* pawn"—*M IV of W* iii i 113

"Had I admittance and opportunity *to* friend"—*Cymb* i 4 118

"Tunis was never graced before with

Such a paragon *to* their queen"—*Temp* ii i 75

Compare also *Macb* iv 3 10, *J C* iii i 143

"The king had no port *to* friend"—CLARENDON, *Hist* 7

"A fond woman *to* my mother (2c who was my mother)
 taught me so"—WAGER

Thus "*to* boot" means "*by way of*, or for, addition." So in *E E*
 "*to* sooth" is used for "forsooth"

* So "retentive *to*" *J C* i 3 96

190 To, in the phrase "I would *to* God," may mean "near," "in the sight of," or there may be a meaning of motion "I should desire (even carrying my desire) *to* God" In the phrase "He that is cruel *to* halves" (B J *Disc* 759), *to* means, perhaps, "up to the limit of" Possibly, however, this phrase may be nothing but a corruption of the more correct idiom "Would God that," which is more common in our version of the Bible than "I would" The *to* may be a remnant and corruption of the inflection of "would," "wolde," and the *I* may have been added for the supposed necessity of a nominative Thus

"Now wolde God that I might sleepen ever"

CHAUCER, *Monke's Tale*, 14746

So "thou wert best" is a corruption of "it were best for thee"

This theory is rendered the more probable because, as a rule, in Wicliffe's version of the Old Testament, "Wolde God" is found in the older MSS, and is altered into "we wolden" in the later Thus *Genesis* xvi 3, *Numbers* xx 3, *Joshua* vii 7, *Judges* ix 29, 2 *Kings* v 3 (Forshall and Madden, 1850) However, Chaucer has "I hoped *to* God" repeatedly

To was used, however, without any notion of "motion toward the future" in *to night* (*last night*)

"I *did* dream *to-night*"—*M of V* ii 5 18, 2 *Hen VI* iii 2 31

So in E E "*to* year" for "this year," "*to* summer," &c Perhaps the provincial "I will come *the* night, *the* morn," &c is a corruption of this "*to*" It is, indeed, suggested by Mr Morris that *to* is a corruption of the demonstrative On the other hand, *to* in E E was "often used with a noun to form adverbs"—LAYAMON (*Glossary*)

"He aras *to* þan mid-nihte,"—LAYAMON, 1 324

is used for "he arose *in* the midnight"

Unto, like To, 185, is used for "in addition to"

"Unto my mother's prayers I bend my knec"

Rich II v 3 97

191 Upon ("for the purpose of") is still used in "*upon* an errand," but not, as in

"*Upon* malicious bravery dost thou come?"—*Othello*, I. I 100

We should use "over" in

"I have no power *upon* you,"—*A* and *C* 1 3 23
and we should not use *upon* in

"And would usurp *upon* my watery eyes"—*T* *A* III 1 269

"Let your highness

Command *upon* me"—*Macbeth*, III 1 17

though after "claim" and "demand" *upon* is still used So "an attack upon" is still English, but not

"I have o'erheard a plot of death *upon* him"—*Lear*, III 6 96
nor "I am yours *upon* your will to suffer"—*A* *W* IV 4 30

i.e. "in dependence on" It would seem that the metaphorical use of *upon* is now felt to be too bold unless suggested by some strong word implying an actual, and not a possible influence Thus "claim" and "demand" are actual, while "power" may, perhaps, not be put in action So "attack" and "assault" are the actual results of "plot" Yet the variable use of prepositions, and their close connection with particular words, is illustrated by the fact that we can say, "I will wait *upon* him," but not

"I thank you and will stay *upon* your leisure"—*A* *W* III 5 48
Even here, however, our "wait *upon*" means, like "call *upon*," an actual interview, and does not, like "stay *upon*," signify the "staying in hope of, or on the chance of, audience"

Upon also means "in consequence of"

"When he shall hear she died *upon* (*i.e.* not 'after,' but 'in consequence of') his words"—*M* *Ado*, IV 1 225

"And fled is he *upon* this villany"—*Ib* V 1 258

"Break faith *upon* commodity"—*K* *J* II 1 597

"Thy son is banish'd *upon* good advice"—*Rich* II 1 3 233

In "You have too much respect *upon* the world,"

M of *V* 1 1 74

there is an allusion to the literal meaning of "respect" "You look too much *upon* the world" The *upon* is connected with "respect," and is not used like our "for" in "I have no respect for him"

The use of "upon" to denote "at" or "immediately after" is retained in "*upon* this," but we could not say

"You come most carefully *upon* your hour"—*Hamlet*, I 1 6

192 Upon is often used like *on* adverbially after the verb "look "

"Nay, all of you that stand and *look upon*"—*Rich II* iv i 237

"Why stand we like soft-hearted women here
And *look upon*, as if," &c —3 *Hen VI* ii 3 27

"Strike all that *look upon* with marvel, come"—*W T* v 3 100

"Near *upon*" is adverbial in

"And very *near upon*

The duke is entering"—*M for M* iv 6 14

"Indeed, my lord, it followed hard *upon*"—*Hamlet*, i 2 179

Upon, from meaning superposition, comes to mean "in accordance with" (like "after")

"*Upon* my power I may dismiss this court "

M of V iv i 104

193 With (which, like "by," signifies juxtaposition) is often used to express the juxtaposition of cause and effect

"I live *with* (on) bread like you"—*Rich II* iii 2 175

We could say "he trembles *with* fear," "fear" being regarded as *connected with* the trembler, but not

"My inward soul

With nothing trembles at something it grieves,
More than *with* parting from my lord the king "

Rich II ii 2 12, 13

"As an unperfect actor on the stage

Who *with* his fear is put besides his part"—*Sonn* 23

We should say "*in* his fear" (or "*by* his fear," personifying Fear), or append the clause to the verb, "put beside his part *with* fear "

"It were a better death than die *with* mocks,

Which is as bad as die *with* tickling"—*M Ado*, iii i 79, 80

"Another choaked *with* the kernell of a grape, and an emperour die by the scratch of a combe, and Aufidius *with* stumbling against the doore, and Lepidus *with* hitting his foot"—MONTAIGNE, 32

Here the use of "by" seems intended to distinguish an external from an internal cause

We say "so far gone in fear," but not

"*Thus* both are gone *with* conscience and remorse "

Rich III iv 3 20

"This comes *with* seeking you"—*T N* iii 4 366

"I feel remorse in myself *with* his words"—2 *Hen VI* iv 7 111
More rarely, *with* is used with an agent

"Rounded in the ear
With that same purpose-changer, that sly devil"—*A* 7 ii 1 587
"We had like to have had our two noses snapped off *with* two old men without teeth"—*M Ado*, v 1 116

"Boarded *with* a pirate"—2 *Hen VI* iv 9 33

"He was torn to pieces *with* a bear"—*W T* v 2 66

"Assisted *with* your honoured friends"—*Ib* v 1 13

This explains

"Since I am crept in favour *with* myself

I will maintain it with some little cost"—*Rich III* 1 2 260

The obvious interpretation is, "since I have crept into the good graces of myself," but the second line shows the "I" to be superior to "myself," which is to be maintained by the "I." The true explanation is, "since I have crept into (Lady Anne's) favour *with* the aid of my personal appearance, I will pay some attention to my person." Add, probably, *Hamlet*, iii 2 207

This meaning is common in E E

"He was slayn *wyþ* (by) Ercules"

R OF BRUNNE, *Chron* 1 12 340

With = "by means of"

"He went about to make amends *with* committing a worse fault"
—N P 176, where the French is "par une autre." So N P 176

With = "in addition to," even when there are not two nouns to be connected together

"Very wise and *with* his wisdom very valiant"—N P 664

With is, perhaps, used for "as regards," "in relation to," as in our modern "this has not much weight *with* me," in

"Is Cæsar *with* Antonius priz'd so slight?"—*A and C* 1 1 56
though here, perhaps, as above, *with* may mean "by." At all events the passage illustrates the connection between "with" and "by." Compare

"His taints and honours

Wag'd equal *with* (i.e. in) him"—*A and C* v 1 31

"So fond *with* gain"—*R of L* 134

194 *With* is hence loosely used to signify any connection with an action, as in "to change *with*" (MONTAIGNE, 233), where we should say "to exchange *for*." So, though we still say "I parted

with a house," or "*with* a servant (considered as a chattel)," we could not say

"When you parted *with* the king"—*Rich II* ii 2 2

"As a long-putted mother *with* her child"

ib iii 2 8, *Rich III* i 4 261

where *with* is connected with parting See 419 i So

"I rather will suspect the sun *with* cold

Than thee *with* wantonness"—*M IV of W* iv 4 5

is we say "I charge him *with*"

"Next them, *with* some small distance, follows a gentleman bearing the purse"—*Hen VIII* ii 4, stage direction

"Equal *with*," 3 *Hen VI* iii 2 137, is like our "level *with*" In

"The violence of either grief or joy

Their own enactures *with* themselves destroy,"

Hamlet, iii 2 207

"*with* themselves" seems to mean "by or of themselves"

Note "They have all perswaded *with* him"—*M of I* iii 2 283
i.e. "argued with" So "flatter" is used for "deal flatteringly" in *T N* i 5 322, and in the first of the following lines

"K' *Rich* Should dying men flatter *with* those that live?"

Gaunt No, no, men living flatter those that die"

Rich II ii 1 88, 89

"(She) married *with* my uncle"—*Hamlet*, i 2 151

"I will break *with* her"—*M Ado*, i 1 311

i.e. "open the matter in conversation with"

195 *With* is used by Ben Jonson for *like*

"Not above a two shilling

B 'Tis somewhat *with* the least"—*B J T* iii 5 i 4

"Something like, very near the least"

"He is not *with* himself"—*T A* i 1 368 i.e. "in his senses"

Ben Jonson also uses *without* in the sense of "unlike," "beyond"

"An act *without* your sex, it is so rare"—*B J Sejan* ii 1

196. *Withal*, the emphatic form of "with" (see "all"), is used for *with* after the object at the end of a sentence Mostly, the object is a relative

"These banish'd men *that* I have kept *withal*"

T G of V v 4 152

i.e. "With whom I have lived"—*A J* iii 1 327

"And this is false you burden me *withal*"—*C of F* v i 268
 "this *with* which you burden me"

"Such a fellow is not to be talk'd *withal*"—*M for M* v i 347

Sometimes "this" is understood after *withal*, so that it means "with all this," and is used adverbially

"So glad of this as they I cannot be

Who are surprised *withal*"—*Temp* iv i 217

"surprised with, or at, this" Here however, perhaps, and elsewhere certainly, *with* means "in addition to," and "*with* all (this)" means "besides"

"I must have liberty *withal*"—*A Y L* ii 7 48

"Adding *withal*"—*Rich II* iv i 18, &c

But in "I came hither to acquaint you *withal*,"—*A Y L* i i 139 there is no meaning of "besides," and *withal* means "there with," "with it"

Withal follows its object, but is (on account of the "all" at the end of the previous verse) not placed at the end of the sentence, in

"Even all I have, yea, and myself and all

Will I *withal* endow a child of thine"—*Rich III* iv 4 249

197 Without (used locally for "outside")

"What seil is that that hangs *without* thy bosom?"

Rich II v i 56

"*Without* the peril of the Athenian law"—*M N D* iv i 150

"A mule *without* the town"—*Ib* i i 104

This explains the pun

'*Val* Are all these things perceived in me?

Speed They are all perceived *without* ye"—*T G of V* ii i 35

Reversely, "out of" is used metaphorically for "without"

"Neither can anything please God that we do if it be done *out of* charity"—HALLIWELL

198 Prepositions are frequently omitted after verbs of motion Motion in

"To *reel* the streets at noon"—*A and C* i 4 20

"She *wander'd* many a wood"—SPENS *F Q* i 7 28

"To *creep* the ground" "To *tower* the sky"—MILTON, *P L* vii 441

* "To see great Pompey *pass* the streets of Rome"—*J C* i i 47

Motion to or from

"That gallant spirit hath *aspired* the clouds "

R and J iii i 122

"Ere we could *arrive* the point proposed"—*J C* i 2 110

"*Arrived* our coast"—*3 Hen VI* v 3 8

"Some sailors that *escaped* the wreck"—*M of V* iii i 110

"When we with tears *parted* Pentapolis"—*I of T* v 3 38

"*Depart* the chamber and leave us"—*2 Hen IV* iv 5 91

"To *depart* the city"—*N P* 190

"Since presently your souls must *part* your bodies "

Rich II iii i 3

We can still say "to descend the hill," but not "to descend the summit," nor

"Some (of her hair) *descended* her sheav'd hat"—*L C* 31

These omissions may perhaps illustrate the idiom in Latin, and in Greek poetry

Verbs of ablation, such as "bar," "banish," "forbid," often omit the preposition before the place or inanimate object Thus

"We'll *bar* thee *from* succession"—*IV T* iv 4 440

Or "*Of* succession"—*Cymb* iii 3 102

becomes "*Bars* me the right "

M of V ii i 16, *Rich III* iv 4 400, *A Y I* i i 20

Where a verb can take either the person or thing as an object, it naturally takes an indirect object without a preposition Compare

"Therefore we *banish* you our territories"—*Rich II* i 3 139

198a The preposition is omitted after some verbs and adjectives that imply "value," "worth," &c

"The queen is *valued* thirty thousand strong "

3 Hen VI v 3 14

"Some precepts *worthy* the note"—*I IV* iii 5 104

An imitation of this construction is, perhaps, to be traced in

"*Guilty* so great a crime"—*B and I F Sh* iv i

The omission of a preposition before "good cheap" (*A S cdp*, "price," "bargain"), *1 Hen IV* iii 3 50, may perhaps be thus explained without reference to the French "bon marché" And thus, without any verb or adjective of worth,

"He has disgraced me and hindered me *half a million* "

M of V iii i 57

"Semblative" (unless adverbial [1]) is used with the same construction as "like" in

"And all is *semblative* a woman's part"—*T N* 1 4 34

199. The preposition is also sometimes omitted before the *thing* heard after verbs of hearing

"To *listen* our purpose"—*M Ado*, III 1 12

"*List* a brief tale"—*Lear*, V 3 181

So *ſ C* V 5 15, *Hamlet*, 1 3 30, *ſ C* IV 1 41

"*Listening* their fear"—*Macbeth*, II 2 28

Hence in the passive,

"He that no more must say is *listen'd* more"

Rich II II 1 9

"*Harken** the end"—2 *Hen IV* II 4 305, *Temp* 1 2 122

200 The preposition is omitted after some verbs which can easily be regarded as transitive. Thus if we can say "plot my death," there is little difficulty in the licence

"That do *conspire* (for) my death"—*Rich III* III 4 62

"(In) Which from the womb I did *participate*"—*T N* V 1 245

"She *complain'd* (about) her wrongs"—*R of L* 1839

"And his physicians *fear* (for) him mightily"

Rich III 1 1 137

So 1 *Hen IV* IV 1 24, *T of A* II 2 12, *T A* II 3 305, *M of V* III 2 29

This explains

"O, fear *me* not"—*Hamlet*, 1 3 52, III 4 7

"That he would *labour* (for) my delivery"—*Rich III* 1 1 253

"I o *look* (for) our dead"—*Hen V* IV 7 76

"I must go *look* (for) my twigs"—*A W* III 6 115

"He hath been all this day to *look* (for) you"—*A Y L* II 5 34

And in the difficult passage—

"O, whither hast thou led me, Egypt? See

How I convey my shame out of thine eyes

By *looking* back what I have left behind

'Stroy'd in dishonour"—*A and C* III 1 53

While turning away from Cleopatra, Antony appears to say, that he is *looking back* (for) the fleet that he has left dishonoured and destroyed

* The Globe inserts "at," the reading of the quarto

So "Scaffing (at) his state"—*Rich II* iii 2 163

"Smile you (at) my speeches as I were a fool!"—*Lear*,

"Thou swear'st (by) thy gods in vain"—*Id* i 1 163

"Yet thus far, Griffith, give me leave to *speak* (of) him"

Hen VIII iv 2 32

Both here and in *L L L* v 2 349, *Macbeth*, iv 3 159, *T N* i 4 20, "speak" is used for describe. In *Macbeth*, iv 3 154, "'tis spoken" is used for "'tis said". Again, "sud" is used for "called" in

"To be *said* an honest man and a good housekeeper"

T N iv 2 10, so *Macbeth*, iv 3 210

"Talking that" is used like "saying that" in *Tempest*, ii 1 96

"Speak," however, in *R and J* iii 1 158, "*Spake* him fair" means "speak to" but in the same expression *M of V* iv 1 271 it means "speak of". Similarly, "whisper" is often used without a preposition before a personal object

"He came to *whisper* Wolsey"—*Hen VIII* i 1 179

"They *whisper* one another in the ear"—*A J* iv 2 189

"Your followers I will *whisper* to the business"

W T i 2 437

Rarely, "*whisper* her ear"—*M Ado*, iii 1 4

In some cases, as in

"She will *attend* it better,"

T N i 3 27, 2 453, *M of I* v 4 108

the derivation may explain the transitive use

"*Despair* thy charm,"—*Macbeth*, v 8 13

is, perhaps, a Latinism. So "sympathise," meaning "suffer with," is used thus

"The senseless brands will *sympathise*

The heavy accent of thy moving tongue"

Rich II v 1 17

"Deprive," meaning "take away a thing from a person," like "rid," can dispense with "of" before the impersonal object

"'Tis honour to deprive dishonour'd life"—*R of I* 1186

This explains how we should understand—

"Which might deprive your sovereignty of reason"

Hamlet, i 4 73

or "which might *take away* your controlling principle of reason"

So, perhaps, "*Frees* all faults"—*Tempest*, Epilogue, 18

This seems to have arisen from the desire of brevity. Compare the tendency to convert nouns, adjectives, and neuter verbs into active verbs (290)

201 The preposition was also omitted before the indirect object of some verbs, such as "say," "question," just as we still omit it after the corresponding verbs, "tell" and "ask"

"Sayest (to) me so, friend?"—*T of Sh* 1 2 190

"You will say (to) a beggar, nay"—*Rich III* iii 1 119

"Still question'd (of) me the story of my life"—*Othello*, 1 3 129

In "Hear me a word,"—*Rich III* iv 4 180

it must be a question whether *me* or *word* is the direct object In

"I cry thee mercy,"—*Rich III* iv 4 515

"mercy" is the direct object This is evident from the shorter form

"(I) Cry mercy"—*Rich III* v 3 224

After "give," we generally omit "to," when the object of "to" is a personal noun or pronoun But we could not write—

"A bed-swarver, even as bad as these

That (to whom) vulgars (the vulgar) give bold'st titles"

W T 11 1 94

"Unto his lordship, (to) whose unwished yoke

My soul consents not to give sovereignty"—*M N D* 1 1 81

Somewhat similar is

"This 'longs the text"—*P of T* 11 Gower, 40

for "belongs (to) the text"

202 Preposition omitted in adverbial expressions of time, manner, &c

"Forbear to sleep *the nights*, and fast *the days*,"

Rich III iv 4 118

This is illustrated by our modern

"(Of) *What kind* of man is he?"—*T N* 1 5 159

"But wherefore do not you *a mightier way*

Make war upon this bloody tyrant, time?"—*Sonn* 16

"My poor country

(Shall) More suffer, and *more sundry ways*, than ever"

Macbeth, iv 3 48, so *Ib* 1 3 154

"Revel *the night*, rob, murder, and commit

The newest sins *the newest kind of ways*"—*2 Hen IV* iv 5 126

"And ye sad hours that move a *sullen pace*"

B and F *F Sh* iv 1

"I will a round unvarnish'd tale deliver

Of my whole course of life, *what drugs, what charms,*

What conjuration, and what mighty magic

(For such proceeding I am charg'd withal)

I won his daughter"—*Othello* i 3 91

"How many would the peaceful city quit

To welcome him! Much more, and *much more cause,**

Did they this Harry"—*Hen I* v Prolog 34

"To keep Prince Harry in continual laughter *the wearing out of*
six fash ons, which is four terms"—2 *Hen II* v 1 84

"Why hast thou not served thyself into my table *so many meals?*"
--*Tr* and *Cr* ii 3 45 i.e. "*during* so many meals"

"To meet his grace *just distance* 'tween our armies"

2 *Hen II* iv 1 225

"That I did suit me *all points* like a man"—*A Y L* i 1 118

"But were I not *the better part* made mercy"—*Id* iii 1 2

"And when *such time* they have begun to cry"—*Coriol* iii 3 19

"Where and *what time* your majesty shall please"

Ruh III iv 4 450

"*What time* we will our celebration keep"—*T N* iv 3 30

"Awhile they bore her up,

Which time she chanted snatches of old tunes"—*Ham* iv 7 178

In the following cases it would seem that a prepositional phrase is condensed into a preposition, just as "by the side of" (haucer, "*byside* Bathe") becomes "be side," and governs an object

"*On this side* Tiber"—*J C* iii 2 254

"Fasten'd ourselves *at either end* the mast"—*C of I* i 1 86

"A sheet of paper writ *o' both sides* the leaf"—*I I I* v 2 8

"*On each side* her the Bishops of London and Winchester"

Hen VIII iv 1 (*order of coronation*)

"She is as forward of our breeding as

She is *in the rear* our birth"—*W* I iv 4 522

"Our purpose" seems to mean "for our purpose," in

"Not to know what we speak to one another, so we seem to know, is to know straight, *our purpose* enough's language, gabble enough and good enough"—*A W* iv 1 21

This seems the best punctuation "Provided we *seem* to know what we say to one another, ignorance is exactly as good as knowledge, for our purpose"

* But "and (there was) much more can e' may be a parenthesis

Hence the use of *this* for "in this way" or "thus" is not so bold as it seems

"What am I that thou shouldst contemn me *this* ?

What were thy lips the worse for one poor kiss ?"

V and A 203

Perhaps, however, "contemn" is confused with "refuse" But *this* is used for "thus" in E E

All constantly repeated adverbial expressions have a tendency to abbreviate or lose their prepositions Compare "alive" for "on live," "around" for "in round," "chance" for "perchance," "like" for "belike," &c In some adverbial expressions the preposition can be omitted when the noun is qualified by an adjective, but not otherwise Thus we can use "yester-day," "last night," "this week," adverbially, but not "day," "night," "week," because in the latter words there is nothing to indicate *how* time is regarded In O L the inflections were sufficient to justify an adverbial use, "dayes," "nightes" (Compare *νυκτός*) But the inflections being lost, the adverbial use was lost with them

203. Prepositions transposed (See also **Upon**) In A -S and E E prepositions are often placed after their objects In some cases the preposition may be considered as a separable part of a compound transitive verb Thus in

"Ne how the Grekes with a huge route

Three times *riden* all the fire *about*,"—CHAUC *C T* 2954.

"ride about" may be considered a transitive verb, having as its object "fire" Naturally, emphatic forms of prepositions were best suited for this emphatic place at the end of the sentence, and therefore, though "to," "tyll," "fro," "with," "by," "fore," were thus transposed, yet the longer forms, "untylle," "before," "behind," "upon," "again," were preferred Hence in the Elizabethan period, when the transposition of the weaker prepositions was not allowed, except in the compound words "whereto," "herewith," &c. (compare "se-cum, quo-cum") the longer forms are still, though rarely, transposed

For this reason, "with," when transposed, is emphasized into "withal" The prepositions "after," "befoie," and "upon," are thus transposed by Shakespeare

"God *before*"—*Hen V* 1 2 307, III 6 165, for "'foie God"

"Hasten youi generals *after*"—*A and C* II 4 2

So "I need not sing this them *until* (unto)"—HEYWOOD

"For fear lest day should look their shames *upon*"

M N D III 2 385

"That bare-foot plod I the cold ground *upon*"—*4 W* III 4 6

"For my good will is to't,

And yours it is *against*"—*Tempest*, III 1 31

The use of prepositions after the relative, which is now somewhat avoided, but is very common in E E, is also common in Shakespeare, and is evidently better adapted to the metre than the modern idiom, as far as regards the longer forms "Upon which" is not so easily metricized as

"Ten thousand men *that* fishes gnawed *upon*"—*Rich III* I 4 25

"The pleasure *that* some fathers feed *upon*"—*Rich II* II 1 79

204 Prepositions transposed "It stand, me upon" This phrase cannot be explained, though it is influenced, by the custom of transposition. Almost inextricable confusion seems to have been made by the Elizabethan authors between two distinct idioms (1) "it stands on" (adv), or "at hand" or "upon" (comp "instat," *προσῆκει*), i.e. "it is of importance," "it concerns," "it is a matter of duty," and (2) "I stand upon" (adj), i.e. "I insist upon"

In (1) the full phrase would be, "it stands on, upon, to me," but, *owing to the fact that "to me" or "me" (the dative inflection) is unemphatic, and "upon" is emphatic and often used at the end of the sentence*, the words were transposed into "it stands me upon" "Me" was thus naturally mistaken for the object of *upon*

Hence we have not only the correct form—

"It stands *me* (dative) much *upon* (adverb)

To stop all hopes"—*Rich III* IV 2 59

(See *Hamlet*, v 2 63, where it means "it is imperative on me") But also the incorrect—

"It stands your grace *upon* to do him right"

Rich II II 3 138

"It only stands

Our lives *upon* to use our strongest hands"—*A and C* II 1 81

where "grace" and "lives" are evidently intended to be the objects of "upon," whereas the Shakespearian use of "me" (200) renders it possible, though by no means probable, that "me," in the first of the above examples, was used as a kind of dative

Hence by analogy—

“It lies you *on* to speak”—*Coriol* iii 2 52

The fact that this use of *upon* in “stand *upon*” is not a mere poetical transposition, but a remnant of an old idiom imperfectly understood, may be inferred from the transposition occurring in Elizabethan prose

“Sigismund sought now by all means (*as it stood him upon*) to make himself as strong as he could”—NARES

Perhaps this confusion has somewhat confused the meaning of the personal verb “I stand on” It means “I trust in” (*M W of W* ii 1 242), “insist on” (*Hen V* v 2 93), and “I depend on” (*R and J* ii 2 93), and in

“The moist star
Upon whose influence Neptune’s empire stands”
Hamlet, i 1 119

PRONOUNS

205 Personal, Irregularities of (omission of, insertion of, see Relative and Ellipses) The inflections of Personal Pronouns are frequently neglected or misused It is perhaps impossible to trace a law in these irregularities Sometimes, however, euphony and emphasis may have successfully contended against grammar This may explain *I* in “and *I*,” “but *I*,” frequently used for *me* “’Tween you and *I*” seems to have been a regular Elizabethan idiom The sound of *d* and *t* before *me* was avoided For reasons of euphony also the ponderous *thou* is often ungrammatically replaced by *thee*, or inconsistently by *you* This is particularly the case in questions and requests, where, the pronoun being especially unemphatic, *thou* is especially objectionable To this day many of the Friends use *thee* invariably for *thou*, and in the Midland and North of England we have “wilt a?” for “wilt *thou*?” Compare E E “wiltow?” for “wilt *thou*?” “pinkestow?” for “thinkest *thou*?” and similarly, in Shakespeare, *thou* is often omitted after a questioning verb Again, since *he* and *she* could be used (see below) for “man” and “woman,” there was the less harshness in using *he* for *him* and *she* for *her* Where an objective pronoun is immediately followed by a finite verb, it is sometimes treated as the subject, as below, “no man *like he* doth grieve”

206 He for him.

"Which of *he* or Adrian, for a good wager, begins to crow?"
Tempest, II i 28

Some commentators insert "them" after "which of" (See 408)

"I would wish me only *he*"—*Coriol* I i 236

"And yet no man like *he* doth grieve my heart"

R and J III 5 84

"From the first corse till *he* that died to day"—*Ham* I 2 104
 where "till" is a preposition See Prepositions, Till, 184

207 He for him *precedes* its governing verb in the following examples

"Thus *he* that over-ruled I over-sway'd"—*I and A* 109

"And *he* my husband best of all affects"—*M IV of W* IV 4 87

So probably *he* depends upon "within" in

"'Tis better thee without than *he* within"—*Macbeth*, III 3 14

208 Him for he

Him is often put for "he," by attraction to "whom" understood, for "he whom"

"*Him* (he whom) I accuse

By this the city ports hath enter'd"—*Coriol* V 6 5

"Ay, better than *him* (he whom) I am before knows me"

A Y L I i 46

"When *him* (whom) we serve's away"—*A and C* III i 15

"Your party in converse, *him* (whom) you would sound,

He closes with you," &c.—*Hamlet*, II i 42

Sometimes the relative is expressed

"His brother and yours abide distracted—but chiefly *him* that you term'd Gonzalo"—*Temp* V i 14

Sometimes *he* is omitted

"*Whom* I serve above is my master"—*I IV* II 3 281

"To (him to) *whom* it must be done"—*J C* II i 331

In "Damn'd be *him*,"—*Macbeth*, V 8 34
 perhaps *let*, or some such word, was implied

209 I for me (for euphony see 205)

"Here's none but thee and *I*"—*2 Hen VI* I 2 69

"All debts are cleared between you and *I*"—*M of V* III 2 321.

"You know my father hath no child but *I*"—*A Y L* 1 2 18.

"Unless you would devise some virtuous lie
And hang some praise upon deceased *I*"—*Sonn* 72

The rhyme is an obvious explanation of the last example But,
in all four, *I* is preceded by a dental

So "Which may make this island
Thine own for ever, and *I*, thy Caliban,
For aye thy foot-licker"—*Temp* iv 1 217

210 Me for I

"No mightier than thyself or *me*"—*J C* 1 3 76

"Is she as tall as *me*?"—*A and C* iii 3 14

Probably *than* and *as* were used with a quasi prepositional force

211 She for her

"Yes, you have seen Cassio and *she* together"—*O* iv 2 3

"So saucy with the hand of *she* here—what's her name?"
A and C iii 13 98

She was more often used for "woman" than "he" for "man"
Hence, perhaps, *she* seemed more like an uninflected noun than
"he" and we may thus extenuate the remarkable anomaly

"Praise *huz* that got thee, *she* that gave thee suck"
Ti and Cr ii 3 252

212 Thee for thou. Verbs followed by *thee* instead of *thou*
have been called reflexive But though "haste *thee*," and some
other phrases with verbs of motion, may be thus explained, and
verbs were often thus used in E E, it is probable that "look *thee*,"
"hark *thee*," are to be explained by euphonic reasons *Thee*, thus
used, follows imperatives which, being themselves emphatic, require
an unemphatic pronoun The Elizabethans reduced *thou* to *thee*
We have gone further, and rejected it altogether (See 205)

"Blossom, speed *thee* well"—*W T* iii 3 46

"Look *thee* here, boy"—*Ib* 116

"Run *thee* to the parlour"—*M Ado*, iii 1 1

"Haste *thee*"—*Lear*, v 3 251

"Stand *thee* by, friar"—*M Ado*, iv 1 24

"Hark *thee* a word"—*Cymb* 1 5 32

"Look *thee*, 'tis so"—*T of A* iv 3 530

"Come *thee* on"—*A and C* iv 7 16

"Now, fellow, fare *thee* well"—*Lear*, iv 6 41

"Hold *thee*, there's my purse"—*A W* iv 5 16, *J C v*, 25

"Take *thee* that too"—*Macbeth*, ii 1 5

In the two latter instances *thee* is the dative.

Thee is probably the dative in

"Thinkst *thee*?"—*Hamlet*, v 2 63

or, at all events, there is, perhaps, confusion between "I thinkst it *thee*?" i.e. "does it (E E) seem to *thee*?" and "thinkst *thou*?" Very likely "thinkst" is an abbreviation of "thinks it" (see 297). Compare the confusion in

"Where it *thinkst* best unto your royal self."

Rich III iii 1 83 (Folio)

213 *Thee* for *thou* is also found after the verb to be, not merely in the Fool's mouth

"I would not be *thee*, nuncle"—*Lear*, i 4 204

but also Timon

"I am not *thee*"—*T of A* iv 3 277

and Suffolk

"It is *thee* I fear"—*2 Hen VI* iv 1 117

where *thee* is, perhaps, influenced by the verb, "I fear," so that there is a confusion between "It is *thou* whom I fear" and "*Thee* I fear." In these cases *thee* represents a person not regarded as acting, but about whom something is predicated. Hence *thou* was, perhaps, changed to *thee* according to the analogy of the sound of *he* and *she*, which are used for "man" and "woman."

214 Them for they

"Your safety, for the which myself and *them*

Bend their best studies"—*K J* iv 2 50

Perhaps *them* is attracted by "myself", but more probably it is a kind of quotation of "myself and them" from the previous line

215 *Us* for *we* in "shall's" "Shall" (315), originally meaning necessity or obligation, and therefore not denoting an *action* on the part of the subject, was used in the South of England as an impersonal verb (Compare Latin and Greek). So Chaucer, "*us* oughte," and we also find "*as us* wol," i.e. "as it is pleasing to us." Hence in Shakespeare

"Say, where shall'st lay him?"—*Cymb* iv 2 233

"Shall'st have a play of this?"—*Id* v 5 228

"Shall'st attend you there?"—*W T* i 2 178

"Shall'st to the Capitol?"—*Coriol* iv 6 148

216 After a conjunction and before an infinitive we often find *I, thou, &c*, where in Latin we should have "me," "te," &c. The conjunction seems to be regarded as introducing a new sentence, instead of connecting one clause with another. Hence the pronoun is put in the nominative, and a verb is, perhaps, to be supplied from the context.

"What he is indeed

More suits you to conceive *than I* (find it suitable) to speak of "

A I L i 2 279

i.e. "than that I should speak of it "

"A heavier grief could not have been imposed

Than I to speak my griefs unspeakable"—*C of E* i. i 33

"The soft way which thou dost confess

Were fit for thee to use *as they* to claim"—*Coriol* iii 2 83

"Making night hideous, *and we* fools of nature

So horribly to shake our disposition"—*Hamlet*, i 4 54

"Heaven would that she these gifts should have,

And I to live and die her slave"—*A Y L* iii 2 162

Sometimes the infinitive is implied, but not expressed

"To beg of thee it is my more dishonour

Than thou of them"—*Coriol* iii 2 125

I, thou, and he, are also used for *me, thee, and him*, when they stand quasi-independently at some distance from the governing verb or preposition

"But what o' that? Your majesty and *we* that have free souls, it touches us not"—*Hamlet*, iii 2 252

"I shall think the better of myself and thee during my life, *I* for a valiant champion, and *thou* for a true prince"—*I Hen IV* ii 4 300

"(God) make me that nothing have with nothing griev'd,
And *thou* with all pleas'd that hast all achieved "

Rich II iv i 217

"With that same purpose-changer, that sly devil,

That daily break-vow, *he* that wins of all."—*K J* ii. i 568

"Now let me see the proudest,
He that dares most, but wig his finger at thee"

Hen VIII v 3 131

(To punctuate, as in the Globe, "the proudest *he*," is intolerably harsh.)

"Justice, sweet prince, against that woman there,
She whom thou gavest to me to be my wife,
That hath abused and dishonour'd me"—*C of E* v 1 198

"Why, Harry, do I tell *thee* of my foes
Which art my near'st and dearest enemy,
Thou that art like enough," &c.—*1 Hen IV* iii 2 123

217 *HIS* was sometimes used, by mistake, for *'s*, the sign of the possessive case, particularly after a proper name, and with especial frequency when the name ends in *s*. This mistake arose in very early times. The possessive inflection *'s* (like the dative plural inflection *um*) was separated by scribes from its noun. Hence after the feminine name "Guinevere," we have in the later text of *LAYAMON*, ii 511, "for Gwentyfu *his* love." The *h* is no more a necessary part of this separate inflection than it is of "his," the third pers. sing. indic. pres. of "beon" ("be"). "*His*" is constantly found for "is" in *Layamon*. No doubt the coincidence in sound between the inflection *'s* and the possessive "his" made the separation seem more natural, and eventually confused *'s* with *his*.

"Mars *his* sword nor Neptune's trident nor Apollo's bow"
B I *Cr's Rec* i 1

Also, by analogy,

"Pallas *her* glass"—*BACON, Adv. of L* 278

This is more common with monosyllables than with dissyllables, as the *'s* in a dissyllable is necessarily almost mute. Thus

"The count *his* gallies"—*T N* iii 5 26

"Mars *his* true moving"—*1 Hen VI* i 2 1

So *Tr* and *Cr* iv 5 176, 255, &c.

"Charles *his* gleeks"—*1 Hen VI* iii 2 123

but never, or very rarely, "Phœbus *his*"

The possessive inflection in dissyllables ending in a sibilant sound is often expressed neither in writing nor in pronunciation

"Marry, my uncle Clarence (Folio) angry ghost"

Rich III iii 1 144, ii 1 137

"For *justice* sake"—*J C* iv 3 19

"At every *sentence* end"—*A Y L* iii 2 114

"Lewis" is a monosyllable in

"King *Lewis* *his* satisfaction all appear"—*Hen I* 2 88

He is used like "hic" (in the antithesis between "hic ille")

"Desire *his* (this one's) jewels and this other's house"

Macb iv 3 80, *Al of V* iii 2 54-5, *Sonn* xxix 5, 6

This explains

"And, at our stamp, here o'er and o'er one falls

He murder cures, and help from Athens calls"

M N D iii 1 25

His, being the old genitive of *it*, is almost always used for *its*

218 *His*, *her*, &c being the genitives of *he*, *she* (*she* in *E E* had, as one form of the nom., "heo," gen. "hure"), &c may stand as the antecedent of a relative. Thus

"In *his* way *that* comes in triumph over Pompey's blood"

J C i 1 55

i.e. "in the way of *him* that comes"

"Love make *his* heart of flint that you shall love"—*T N* i 5 305

"Unless *her* prayers *whom* heaven delights to hear"—*A W* iii 4 27

"If you had known *his* worthiness that gave the ring"

Al of I v 1 200

"Armies of pestilence, and they shall strike

You, children yet unborn and unbegot

That lift your vassal hands against my head"

Rich II iii 2 89

i.e. "the children of *you* who lift your hands"

"Upon *their* woes whom fortune captivates"

3 *Hen II* i 4 115 So *Icar*, v 3 2

"And turn our impress'd lances in *our* eyes

Which do commend them"—*Icar*, v 3 50

In "Alas, *their* love may be cull'd appetite,

No motion of the liver, but the palate,

That suffer surfeit, cloyment and revolt,"—*T N* ii 4 100 2

it seems better to take *that* as the relative to "them," implied in "their (of them)," rather than to suppose "suffer" to be the subjunctive singular (367), or *that* to be the relative to "liver" and "palate" by confusion. It is true *that* is not often so far from its antecedent, but the second line may be treated as parenthetical

"Condemning some to death, and some to exile

Reinsaming *him* or pitying, threatening the other"—*Coriol* i 6 38

This is perhaps not common in modern poetry, but it sometimes occurs

"Poor is *our* sacrifice whose eyes
Are lighted from above"—*NEWMAN*

219 Your, our, then, &c, are often used in their old signification, as genitives, where we should use "of *you*," &c

"We render you (Cornelius) the tenth to be taken forth
At *your only* choice"—*Coriol* i 9 26

see "at the choice of *you alone*"

"To all *our* lamentation"—*Coriol* iv 6 11

see "to the lamentation of *us all*"

"Have I not *all* *their* letters to meet me in arms?"

1 Hen IV ii 3 25

see "letters from *them all*"

220 Me, thee, him, &c are often used, in virtue of their representing the old dative, where we should use *for me*, *to me*, &c I hus (but? does "him to" me in "the man to"?)

"I am appointed (by *me*) to murder you"—*H* i 1 2 112

"John says *you* plots"—*A* 7 iii 4 115

This is especially common with *me*

Me is indirect object in

"But hear *me* this"—*T* Act i 123

"What thou hast promis'd—which is not yet performed"

Tempest, i 2 211

We say "do *me* a favour," but not "to do *me* business"
Tempest, i 2 255

"Give *me* your present to one Master Bassanio"

1st V ii 2 115

"Who does *me* this?"—*Hamlet*, ii 2 601

"Sayest thou *me* so?"—*2 Hen VI* ii 1 109

Me seems to mean "from *me*" in

"You'll bear *me* a thing for that"—*J* C iii 2 20

"with *me*" in

"And hold *me* pace in deep experiment"—*1 Hen IV* iii 1 48

Me means "to my injury" in

"See how this river comes *me* cranking in,
And cuts *me*, from the best of all my land,
A huge half moon"—*1 Hen IV* iii 1 100

"at my cost" and "for my benefit" in

"The sack that thou hast drunk *me* could have bought *me* lights

as good cheap at the dearest chandler's in Europe'—1 *Hen IV*
III 3 50

Me in narrative stands on a somewhat different footing

"He pluck'd *me* ope his doublet"—*J C* I 2 270

"He steps *me* to her trencher"—*T G of V* IV 4 9

"The skilful shepherd peel'd *me* certain wands"

M of V I 3 85

"He presently, as greatness knows itself,

Steps *me* a little higher than his vow"—1 *Hen IV* IV 3 75

Halstaff, when particularly desirous of securing the attention of the Prince ("Dost thou hear me, Hal?"), indulges twice in this use of *me*

"I made *me* no more ado, I followed *me* close"

1 *Hen IV* II 4 233, 241

Here, however, the verbs are perhaps used reflexively, though this would seem to be caused by the speaker's intense desire to call attention to *himself*. So in

"Observe *me* judiciously, sweet sir, they had planted *me* three demi culverins,"—B J *E in Ec* III 2

the *me* seems to appropriate the narrative of the action to the speaker, and to be equivalent to "mark *me*," "I tell you" In such phrases as

"Knock *me* here,"—*T of Sh* I 2 8

the action, and not merely the narrative of the action, is appropriated

You is similarly used for "look you"

"And 'a would manage *you* his piece thus, and come *you* in and come *you* out"—2 *Hen IV* III 2 304

In "Study *me* how to please the eye indeed

By fixing it upon a finer eye,"—*L L L* I 1 80

me probably means "for me," "by my advice," i.e. "I would have you study thus" Less probably, "study" may be an active verb, of which the passive is found in *Macb* I 4 9

There is a redundant *him* in

"The king, by this, is set *him* down to sleep"—3 *Hen VI* IV 3 2 where there is, perhaps, a confusion between "has set him(self) down" and "is set down"

Her seems used for "of her," "at her hands," in

"I took *her* leave at court"—*A IV* V 3 79

1. "I bade her farewell"

Us probably is used for "to us" in

"She looks *us* like

A thing made more of malice than of duty" *Cymb* iii 5 32
But possibly as "look" in *Hen V* iv 7 76, *A and C* iii 10 53,
is used for "look for," so it may mean "look at." So

"I wa brooks in which I *look* myself"—*B J Sad* vi 1 1
see "I view myself"

Us seems equivalent to "for us" in

"We have not spoke *us* yet of torch-bearers"

see "spoken for ourselves about torch-bearers" *M of V* ii 4 5

221 *Your*, like "me" above (Latin, *iste*), is used to appropriate an object to a person addressed. Lepidus says to Antony

"*Your* serpent of Egypt is lord now of *your* mud by the operation of *your* sun so is *your* crocodile"—*A and C* ii 7 29

Though in this instance the *your* may seem literally justified, the repetition of it indicates a colloquial vulgarity which suits the character of Lepidus. So Hamlet, affecting madness

"*Your* worm is *your* only emperor for diet *your* fit king and *your* lean beggar is but variable service"—*Hamlet*, iv 3 24

Compare

"But he could read and had *your* languages"—*B J Fox*, ii 1
see "the languages which you know are considered important"

So "I would teach these nineteen the special rules, as *your* punto, *your* reverso, *your* stoccata, *your* imbroccato, *your* passada, *your* montanto"—*Bobadil*, in *B J E in Ec* iv 5

Hence the apparent rudeness of Hamlet is explained when he says to the player

"But if you mouth it as many of *your* players do"—*Ham* iii 2 3
see "the players whom you and everybody know"

222 *Our* is used, like "my," vocatively

"*Our* very loving sister, well be met"—*Lear*, v 1 20

"Tongue-tied *our* queen, speak thou"—*W T* i 2 27

"*Our* old and faithful friend, we are glad to see you"

M for M v 1 2

In all these cases *our* is used in the royal style, for "my," by a single speaker referring merely to himself

223. Him, her, me, them, &c are often used in Elizabethan, and still more often in Early English, for *himself, herself, &c*

- "How she opposes *her* (sets *herself*) against my will "
T G of V iii 2 26
 "My heart hath one poor string to stay *it* by"—*K J* v 7 55
 "And so I say I'll cut the causes off
 Flattering *me* with impossibilities"—*3 Hen VI* iii 2 143

224. He and she are used for "man" and "woman "

- "And that *he*
 Who casts to write a living line must sweat "
B J on Shakespeare
 "I'll bring mine action on the proudest *he*
 That stops my way in Padua"—*T of Sh* iii 2 236
 "Lady, you are the cruellest *she* alive"—*T N* i 5 - 19
 "I think my love as rare
 As any *she* belied with false compare"—*Sonn* 130
 "That *she* belov'd knows nought that knows not this "
Tr and Cr i 2 314
 "With his princess, *she*
 The fairest I have yet beheld"—*W T* v i 86
 "Betwixt two such *shes*"—*Cymb* i 6 40, *ib* i 3 29 *

This makes more natural the use of "he that," with the third person of the verb, in

- "Are not you *he*
 That frights the muidens?"—*M N D* ii i 34
 So *A Y L* iii 2 411

225 Pronoun for pronominal adjective The pronominal adjectives *his, their*, being originally possessive inflections of *he, they, &c*, were generally used in E E possessively or subjectively, i.e. "*his* wrongs" would naturally mean then "the wrongs done by him," not "to him." Hence, for objective genitives, "of" was frequently introduced, a usage which sometimes extended to subjective genitives. Hence

- "The kindred of *him* hath been flesh'd upon us"—*Hen V* ii 4 50
 "Tell thou the lamentable tale of *me*"—*Rich II* v i 41
 'The native mightiness and fate of *him*'—*Hen V* ii 4 64
 "Against the face of *them*"—*Psalm* xxi. 12
 Hence a "lady *she*," *W T*, i 2 44, means 'a well born woman'

It is used, perhaps, for antithesis in

" Let her be made
As miserable by the death *of him*
As I am made by my poor lord and thee "

Rich III i 2 21

" O world, thou wast the forest to this heart,
And this indeed, O world, the heart of *thee* "

J C iii i 208

226 It is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of.

" Courage, father, fight *it* out "—3 *Hen VI* i 4 10

sc " the battle "

" *Bar* She never saw *it*

King Thou speak'st *it* falsely "—1 *IV* v 3 113

sc " what thou sayest "

" Dangerous pecc,

That smooth'st *it* so with king and commonweal "

2 *Hen VI* ii i 22

where *it* = " matters "

to revel *it* with him and his new bride " (So *C of E* iv 4 66)
—3 *Hen VI* iii 3 225

sc " to take part in the intended bridal revels "

" I cannot daub *it* further "—*Icar*, iv i 54

sc " continue my former dissembling "

But *it* is often added to nouns or words that are not generally used as verbs, in order to give them the force of verbs

" *Foot it* "—*Tempest*, i 2 380

" To *queen it* "—*Hen VIII* ii 3 37

" Go *prince it* "—*Cymb* iii 3 85

" I ord Angelo *dukes it* well "—*M for M* iii 2 100

And, later,

" Whether the charmer *sums it* or *saints it*,
If folly grow romantic, I must paint *it* "

POPE, *Moral Essays*, ii 15

The use of *it* with verbs is now only found in slang phrases

227 *It* is sometimes more emphatically used than with *us* We have come to use *it* so often superfluously before verbs that the emphatic use of *it* for "that" before "which" is lost

"There was *it*

For which my sinews shall be stretched upon him "

Coriol v 6 44

"That's *it* that always makes a good voyage of nothing "

T N ii 4 80

"An if *it* please me which thou speak'st"—*T A* v i 59

"*It* holds current *that* I told you of"—*I Hen IV* ii i 59

So *Isarah* (A V) li 9 "Art thou not *it that* hath cut Rahab?"

Perhaps we must explain it as the antecedent of "what" (and not as in 226) in

"Deign *it*, Goddess, from my hand

To receive *whate'er* this land

From her fertile womb doth send"—B and F *Fair Sh* i i

228 *Its* was not used originally in the Authorized Version of the Bible, and is said to have been rarely used in Shakespeare's time It is, however, very common in Florio's Montaigne *His* still represented the genitive of *It* as well as of *He* *Its* is found, however, in *M for M* 1 2 4, where it is emphatic, in *W T* 1 2 (three times, 151, 152, 266), *Hen VIII* 1 i 18, *Lear*, iv 2 32, and else where Occasionally *it*, an early provincial form of the old genitive, is found for *its*, especially when a child is mentioned, or when any one is contemptuously spoken of as a child Ben Jonson (*Sil Wom* ii 3) uses both forms—

"Your knighthood shall come on *its* knees "

And then, a few lines lower down—

"*It* knighthood shall fight all *it* friends "

Comp *W T* iii 2 109

"The innocent milk in *it* most innocent mouth "

"The hedge sparrow fed the cuckoo so long,
That it's had *it* head bit off by *it* young"—*Lear*, i 4 235

But also of an unknown person

"The corse they follow did with desperate hand

For do *it* own life"—(Folio) *Hamlet*, v i 245

"Woman *it* pretty self."—(Folio) *Cymb* iii 4 160

And of the ghost

"It lifted up *it* head"—(Folio) *Hamlet*, I 2 216

Perhaps the dislike of *it*, even in the eighteenth century, aided the adoption of the French idiom "*lever la tête*"

"Where London's column, pointing at the skies,
Like a tall bully lifts *the* head and lies"

POPE, *Moral Essays*, III 340

"*It* self" is found referring to "who" (See 264)

"The world who of *it* self is peised well"—*A. J.* II 1 575

229 *Her* is very often applied by Shakespeare to the mind and soul

"Whose soul is that which takes *her* heavy leave?"

3 Hen. VI II 6 12

"Since my dear soul was mistress of *her* choice"

Hamlet, III 2 68

So *Rena III* III 5 28, *Hamlet*, II 2 380

"Our mind partakes

Her private actions to your secret"—*P. of I.* I 1 153

So Montague, 117

The former passage from *Hamlet* shows the reason of this. The soul, when personified, is regarded as feminine, like *Psyche*. The body of a woman is also thus personified in

"And made thy body but

Of *her* two branches, those sweet ornaments"—*I.* I II 4 18

Milton occasionally uses *its*, often *her* for *its* seldom, if ever, *his* for *its*

"His form had not yet lost

All *her* original brightness"—MILTON, *P. I.* 1 592

In this, and some other passages, but not in all, Milton may have been influenced by the Latin use of the feminine gender. "Form" represents "form," a feminine Latin noun

Personification will explain

"That Tiber trembled underneath *her* banks"

J. C. I 1 50

230 Ungrammatical remnants of ancient usage. In Chaucer and earlier writers, preference is expressed, not by our modern "I had, or would, rather (or sooner)," but by "(to) me

(it) were lever (German *lieber*)," i e "more pleasant" These two idioms are confused in the following example

"*Me rather had my heart might feel your love*"

Rich II iii 3 192

In the earliest writers "woe" is found joined with the dative inflection of the pronoun, "woe is (to) us," "woe is (to) me"

"*Wa worthe (betide) than monne (the man, dat)*"

LAYAMON, i 142

As early as Chaucer, and probably earlier, the sense of the inflection was weakened, and "woe" was used as a predicate "I am woe," "we are woe," &c Hence Shakespeare uses "sorrow" thus Similarly our "I am well" is, perhaps, an ungrammatical modification of "well is me," *Ps* cxxviii 2 (Prayer-book) In Early English both constructions are found In Anglo Saxon, Matzner "has only met with the dative construction"

"*I am sorrow for thee*"—*Cymb* v 5 297

"*I am woe for't, sir*"—*Temp* v i 139

"*Woe is my heart*"—*Cymb* v 5 2

"*Woe, woe are we, sir*"—*A and C* iv 14 133

On the other hand,

"*Woe is me*"—*Hamlet*, iii i 168

"*Woe me*"—*M for M* i 4 26

Similarly, the old "(to) me (it) were better," being misunderstood, was sometimes replaced by "I were better"

"*I were better to be eaten to death*"—2 *Hen IV* i 2 245

"*I were best to leave him*"—1 *Hen VI* v 3 82

"*Poor lady, she were better love a dream*"—*T* iv 1 2 27

"*Thou'rt best*"—*Tempest*, i 2 366

And when the old idiom is retained, it is generally in instances like the following

"*Answer truly, you were best*"—*J* i iii 3 15

"*Madam, you'st best consider*"—*Cymb* iii 2 79

where *you* may represent either nominative or dative, but was almost certainly used by Shakespeare as nominative See also § 352

231 *Thou and You* * *Thou* in Shakespeare's time was, very much like "du" now among the Germans, the pronoun of (1)

* The Elizabethan distinction between *thou* and *you* is remarkably illustrated by the usage in E. E., as detailed by Mr Skeat in *William of Palerne*, Preface p xli

affection towards friends (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer.

(1) This is so common as to need no examples. It should be remarked, however, that this use is modified sometimes by euphony (the ponderous *thou, art*, and terminations in *est* being avoided) and sometimes by fluctuations of feeling. Thus in the *T G of V* Valentine and Proteus in the first twenty lines of earnest dialogue use nothing but *thou*. But as soon as they begin to jest, "*thou art*" is found too seriously ponderous, and we have (1 i 25) "*you* are over boots in love," while the lighter *thee* is not discarded in (1 i 28) "*it boots thee not*." So in the word-fencing of lines 36-40, *you* and *your* are preferred, but an affectionate farewell brings them back again to *thou*. The last line presents an apparent difficulty

"*Proteus* All happiness bechance to thee in Milan."

Valentine As much to *you* at home, and so farewell."

T G of V 1 i 61-2

But while *thee* applies to the single traveller, *you* is better suited to *Proteus and his friends* at home. It may be added, that when the friends meet after their long parting, there is a certain coldness in the frequent *you* (*T G of V* ii 5 120).

Fathers almost always address their sons with *thou*—sons their fathers with *you*. Thus in the dialogue between Henry IV and the Prince (1 *Hen IV* iii 2), line 118, "What say *you*?" is perhaps the only exception to the rule. So in the dialogue between Talbot and his son (1 *Hen VI* iv 5) before the battle. In the excitement of the battle (1 *Hen VI* iv 6 6-9) the son addresses his father as *thou* but such instances are very rare (*A I I* ii 1, 69 is a rhyming passage, and imprudent also). A wife may vary between *thou* and *you* when addressing her husband. Lady Percy addresses Hotspur almost always in dialogue with *you* but in the higher style of earnest appeal in 1 *Hen IV* ii 3 43 67, and in the familiar "I'll break *thy* little finger, Harry," *ib* 90, she uses *thou* throughout.

In the high Roman style, Brutus and Portia use *you*.

Hotspur generally uses *thou* to his wife, but, when he becomes serious, rises to *you*, dropping again to *thou*.

" *Hotspur* Come, wilt *thou* see me ride?
 And when I am o' horse back, I will swear
 I love *thee* infinitely——But hark *you*, Kate,
 I must not have *you* henceforth question me
 This evening must I leave *you*, gentle Kate
 I know *you* wise, but yet no further wise
 Than Harry Percy's wife constant *you* are,
 But yet a woman and for secrecy
 No lady closer—— For I well believe
Thou wilt not utter what *thou* dost not know,
 And so far will I trust *thee*, gentle Kate "

1 Hen IV ii 3 103-115

Mark the change of pronoun as Bassanio assumes the part of a friendly lecturer

"*Gra* I have a suit to you
Bas *You* have obtain'd it
Gra You must not deny me, I must go with you to Belmont
Bass Why, then *you* must —But hear *thee*, Gratiano,
Thou art too wild, too rude and bold of voice," &c
M of V ii 2 187-90

232 *Thou* is generally used by a master to a servant, but not always. Being the appropriate address to a servant, it is used in confidential and good-humoured utterances, but a master finding fault often resorts to the unfamiliar *you* (much as Cæsar cut his soldiers to the heart by giving them the respectful title of Quirites). Thus Valentine uses *you* to Speed in *T G of V* ii i 1-17, and *thou*, *Ib* 47-69. Compare

"*Val* Go to, *sir* tell me, do *you* know madam Silvia?"—*Ib* 14 with

"*Val* But tell me dost *thou* know my lady Silvia?"—*Ib* 44

Similarly to the newly-engaged servant Julia, who says "I'll do what I can," Proteus blandly replies

"I hope *thou* wilt [To *Launce*] How now, *you* whose son peasant,
 Where have *you* been these two days loitering?"
T G of V iv 4 48

When the appellative "sir" is used, even in anger, *thou* generally gives place to *you*

"And what wilt *thou* do? Beg, when that is spent?
 Well, *sir*, get *you* in"—*A Y L* i i 79, 80

"Ay, ay, *thou* wouldst begone to join with Richmond
I will not trust *you*, sir"—*Rich III* iv 4 492

Compare "Speak, what trade art *thou*?"—*J C* i i 5
with "You, *sir*, what trade are *you*?"—*Ib* 9

This explains the change from *thou* to *you* in *Tempest*, i 2 443
Throughout the scene Prospero, addressing Ferdinand as an impostor, "speaks ungently" with *thou*. In *Tempest*, v i 75-79, Prospero, who has addressed the worthy Gonzalo in the friendly *thou*, and the repentant Alonso in the impassioned *thou*, turning to his unnatural brother says,

"Flesh and blood
You brother mine,"

but, on pronouncing his forgiveness immediately afterwards, he says,

"I do forgive *thee*,
Unnatural though *thou* art"

So "For *you* most wicked *sin*, whom to call brother
Would even infect my mouth, I do forgive
thy rankest fault"—*Tempest*, v i 230-2

"Worthy *sir*, *thou* bleed'st"—*Coriol'* i 5 15
is easily explained by the admiring epithet "worthy." Compare
Ib 24 "*Bold gentleman*, prosperity be *thy* page"

The difference between *thou* and *you* is well illustrated by the farewell addressed by Brutus to his schoolfellow Volumnius, and his servant Strato

"Farewell to *you*, and *you*, and *you*, Volumnius,
Farewell to *thee*, too, Strato"—*J C* v 5 33

Compare also the farewell between the noble Gloucester and Edgar
"dressed like a peasant"

"*Edg* Now fare *you* well, good *sin*"—*Lear*, iv 6 32

"*Glouc* Now, *fellow*, fare *thee* well"—*Ib* 11

It may seem an exception that in sc iv 1, Edgar uses *thou* to Gloucester, but this is only because he is in the height of his assumed madness, and cannot be supposed to distinguish persons. Afterwards, in sc vi, he invariably uses *you*—a change which, together with other changes in his language, makes Gloucester say

"Thou speak'st

In better phrase and manner than *thou* didst"—*Lear*, iv 6 8

It may be partly this increased respect for Edgar, and partly euphony, which makes Gloucester use *you* in // 10 and 24

Thus Clarence to the Second Murderer

"*Clar* Where art *thou*, keeper? Give me a cup of wine

Sec Mund You shall have wine enough, my lord, anon

Clar In God's name, what art *thou*?

Sec Mund

A man, as *you* are

Clar How darkly and how deadly dost *thou* speak!

Your eyes do menace me why look *you* pale?

Who sent *you* hither? Wherefore do *you* come?"

Rich III 1 4 167-176

The last two lines seem discrepant but they are not Clarence is addressing *both* murderers, and *both* reply

"*Both* To, to, to——

Clar

To murder me?

Both

Ay, ay "

Afterwards, when the murderers reproach Clarence with his faults, they address him as *thou*

233 Thou towards strangers who were not inferiors was an insult. "If thou *thouest* him some thrice, it shall not be amiss," (*T N* iii 2 48,) is the advice given to Sir Andrew Aguecheek when on the point of writing a challenge

In addressing Angelo, whose seat he occupies, the Duke in the following passage begins with ironical politeness, but passes into open contempt

"*Duke* (to *Escalus*) What *you* have spoke I pardon, sit *you* down. We'll borrow place of him (To *Angelo*) Sir, by *your* leave, Hast *thou* or word or wit or impudence, That now can do *thee* office?"—*M for M* v 1 368

Thou is also used in a contemptuous "aside"

"*Hastings* 'Tis like enough for I stay dinner there

Buckingham (aside) And supper too, although *thou* know'st it not

Come, will *you* go?"—*Rich III* iii 2 122

And, where there is no contempt, Cassius passes into *thou* when he addresses Brutus absent, whereas in his presence he restricts himself to *you* (*J C* 1 2 312) The former is the rhetorical, the latter the conversational pronoun So

"Be *thou* my witness,

You know that I held Epicurus strong"—*J C* v 1 74-7

This explains the apparent liberty in

"O wise young judge, how I do honour *thee*!"

M of V iv 1 224.

234 *Thou* is often used in statements and requests, while *you* is used in conditional and other sentences where there is no direct appeal to the person addressed. Similarly the somewhat archaic *ye* is distinguished by Shakespeare from *you* by being used in rhetorical appeals. (See *Ye*, 236)

Come *thou* on my side, and entreat for me
As *you* would beg, were *you* in my distress "

Rich III i 4 273

" But tell me now

My down'd queen's name, as in the rest *you* said
Thou hast been god-like perfect "—*P of T* v i 208

" I go, and if *you* plead as well to them
As I can say nay to *thee* for myself "—*Rich III* iii 7 52

" Give me *thy* hand, Messala,

Be *thou* my witness that 'gainst my will, &c
You know that I held Epicurus strong "—*J C* v i 74 7

235 *Thou* Apparent exceptions

" If he be leaden, icy cold, unwilling,
Be *thou* so too, and so break off *your* talk "

Rich III iii i 177

Here "*your* talk" means the talk between "*thee* and him "

In *Hamlet*, i 2 41-49, the King, as he rises in his profession of affection to Laertes, passes from *you* to *thou*, subsequently returning to *you*

In the following instance a kiss induces the speaker to pass from *you* to *thou*

" General! Decline *your* head (Kisses Edmund) This kiss,
if it durst speak,

Would raise *thy* spirits up into the air "—*Lea*, iv 2 23

The most difficult passage is

" If *thou* beest not immortal, look about *you* "—*J C* ii 3 8, 9

In this short scene Cæsar is six times addressed by the soothsayer in the solemn and prophetic *thou* and *thee*, but once, as above, *you*. I can only suggest that "look about *you*" may mean "look about you and your friends "

In almost all cases where *thou* and *you* appear at first sight indiscriminately used, further considerations show some change of thought, or some influence of euphony sufficient to account for the change of pronoun

The French Herald addresses Henry V as *thou*, not for discourtesy, (*Hen V* iv 7 74), but in the "high style" appropriate between heralds and monarchs. Few *subjects* would address their lords as *thou*. Only a Caliban addressing his Stephano would in the ordinary language say

"Good my lord, give me *thy* favour still"—*Temp* iv i 204
Caliban almost always *thou's* unless he is cursing (*Temp* i 2 363), or when he is addressing more than one person

236 *Ye* In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, though observed in our version of the Bible, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says "The second person plural is for reverence sake to some singular thing." He quotes—

"O good father dear,
Why make *ye* this heavy cheer?"—GOWER

Compare

"I do beseech *ye*, if *you* bear me hard"—*J C* iii i 157

"*You* taught me how to know the face of right,
And come *ye* now to tell me John hath made
His peace with Rome?"—*K J* v 2 91

"The more shame for *ye*, holy men I thought *ye*"
Hen VIII iii i 102

"Therein, *ye* gods, *you* make the weak most strong"
J C i 3 91

"I' the name of truth,
Are *ye* fantastical? My noble partner
You greet with present grace"—*Macbeth*, i 3 53-55

Ye and *your* seem used indiscriminately in *Temp* v i 33-8, "*Ye* elves and *ye* that *you* demi-puppets and *you* whose pastime is, &c."

The confusion between *you* and *ye* is illustrated by the irregularity of the following

"What mean *you* do *ye* not know? If, therefore, at the first sight *ye* doe give them to understand that *you* are come hither do *you* not think? Therefore, if *you* looke"—*N P* 170

Sometimes *ye* seems put for *you* when an unaccented syllable is wanted and (*T S*, *Ind* ii 87) to prevent repetition of "*you*"

"I never loved *you* much, but I ha' prais'd *ye*"
A and C ii 6 78

and perhaps in

"Ye shall, my lord,"—*Rich III* iv 2 86

the "shall" being emphatic, and *ye* unemphatic, but the Folio varies here, is frequently in this play

237 *Mine, my. Thine, thy* The two forms, which are interchangeable in *E E* both before vowels and consonants, are both used by Shakespeare with little distinction before vowels

Though there are probably many exceptions, yet the rule appears to be that *mine* and *thine* are used where the possessive adjective is to be unemphatic, *my* and *thy* in other cases

Mine is thus used before words to which it is so frequently prefixed as to become almost a part of them, as "*mine host*" (*M W of W* i 3 1), but *my* in the less common

"Unto my hostess of the tavern"—*I Hen IV* i 2 53

So we have almost always "*mine* honour," the emphatic

"By my honour
He shall depart untouched,"—*J C* iii i 141

being an exception *Mine* is almost always found before "eye, "ear," &c where no emphasis is intended But where there is antithesis we have *my, thy*

"My ear should catch your voice, my eye your eye"
M A P i i 188

and also in the emphatic

"To follow me and praise my eyes and face"—*M A P* iii 2 223

Euphony would dictate this distinction The pause which we are obliged to make between *my, thy*, and a following vowel, serves for a kind of emphasis On the other hand, *mine*, pronounced "min," glides easily and unemphatically on to the following vowel

238 *Mine, hers, theirs*, are used as pronominal adjectives before their nouns That *mine* should be thus used is not remarkable, as in *E E* it was interchangeable with *mi*, and is often used by Shakespeare where we should use *mi*,

"*Mine* and my father's death come not upon thee"
Hamlet, v 2 341

"The body is dead upon *mine* and my master's false accusation"
—*M Ado*, v i 240 So *P of I* i 2 92, *Cymb* v 5 230

In the following, *mine* is only separated by an adjective from its noun "And his and *mine* lov'd darling"—*Tempest*, iii 3 93

More remarkable are

"What to come is *yours* and my discharge"—*Temp* ii i 253

"By *hers* and mine adultery"—*Cymb* v 5 186

'Even in *theirs* and in the commons' ears"—*Coriol* v 6 4

It is felt that the ear cannot wait till the end of the sentence while so slight a word as *her* or *their* remains with nothing to depend on. The same explanation applies to *mine*, which, though unemphatic immediately before its noun, is emphatic when separated from its noun

239 This of *yours* is now, as in E E, generally applied to one out of a class, whether the class exist or be imaginary. We could say "this coat of yours," but not (except colloquially) "this head of yours." It is, however, commonly used by Shakespeare where even the conception of a class is impossible

"Nor scar that whiter skin of *hers* than snow"—*Othello*, v 2 4

"Will not a calf-skin stop that mouth of *thine*?"—*K* 7 iii 1 299

"This of hers, thine," &c seem used as an adjective, like the Latin "iste." "This mouth of you" was felt to be harsh, the "you" being too weak to stand in such a position. "This your mouth" requiring a forced and unnatural pause after "this," was somewhat more objectionable to Shakespeare,* than to the Latin style of Milton and Addison. Hence "this of you" was used but modified. It is rare that we find such a transposition as

'O then advance of *yours* that phrasedless hand"—*L* C 225

240 Pronouns transposed. A feeling of the unemphatic nature of the nominatives *we* and *they* prevents us from saying "all we"

"Into the madness wherein now he raves

And *all we* mourn for"—*Hamlet*, ii 2 151

So "all we" in the A V of the Bible, and "all they," *Mark* xii 44

"Find out" is treated as a single word in

"*Cass* Cinna, where haste you so?

Cinna

To *find-out* you"—*J* C 1 3 134

* See however—

"How many ages hence
Shall *this our* lofty scene be acted over!"—*J* C ii 1 12

So "To belch-up you"—*Tempest*, iii 3 56

"And leave-out thee"—*Rich III* i 3 216

"Both thy (i.e. both of them)

Match not the high perfection of my loss"—*Id* iv 4 65

No modern poet would be allowed to write, for the sake of rhyme,

"All days are nights to see till I see thee,

And nights bright days when dreams do show *thee* me"

Sonn 43

We could only say "give him me," when we meant "give him, not to so-and-so, but to *me*," emphatically, which is not the meaning here

241. Omission of Thou (See also 399, 402) After a verb ending with the second person singular inflection, the *thou* is sometimes omitted in questions, as

"*Didst* not mark that?"—*Othello*, ii 1 260

"How *dost* that pleasant plague infect?"—*DANIEL*

"*Wilt* dine with me, Apemantus?"—*T of A* i 1 206

Thou is often omitted after "wouldst," or perhaps merged, in the form "woo't," as "wilt thou" becomes "wilt"

"Noblest of men, woo't die?"—*A and C* iv 15 59

"Woo't weep? Woo't fight? I'll do it"—*Hamlet*, v 1 299

Sometimes *thou* is inserted

"Woo't *thou* fight well?"—*A and C* iv 2 7

242 Insertion of Pronoun When a proper name is separated by an intervening clause from its verb, then for clearness (see 248) the redundant pronoun is often inserted

"Sueno, albeit he was of nature verie cruell, yet qualified *he* his displeasure"—*HOLINSHED, Duncane*

"Demeratus—when on the bench he was long silent one asking him *he* answered"—*B J Dine* 744

"For the nobility, though they continued loyal unto him, yet did *they* not co operate with him"—*B E*

243 Insertion of Pronoun Even where there is no intervening conjunctive clause, the pronoun is frequently inserted after a proper name as the subject. More rarely, the subject is a common noun. Still more rarely, the pronoun is inserted after the *object*

The subject or object stands first, like the title of a book, to call the attention of the reader to what may be said about it. In some passages the transition may be perceived from the exclamatory use

"O thy vile lady!"

She has robbed me of my sword,"—*A and C* iv 14 22.
to the semi-exclamation

"For God *he* knows"—*Rich III* iii 7 236, i 10, i 26

"Where Heaven *he* knows how we shall answer him"

K J v 7 50

(So *T G of V* iv 4 112, and

"God, I pray *him*"—*Rich III* i 3 212

The object (as in the last example) precedes in

"My sons, God knows what has bechanced *them*"

3 Hen VI i 4 6

"Senseless trees *they* cannot hear thee,

Ruthless beasts *they* will not cheer thee"—*P P* 393)

and hence to passages of simple statement

"The skipping king *he* ambled up and down"

1 Hen IV iii 2 60

"Of six preceding ancestors that gem

Conferr'd by testament to the sequent issue

Hath *it* been owed and worn"—*A W* v 3 198

"But this same Cassio, though he speak of comfort

Touching the Turkish loss, yet *he* looks sadly"

Othello, ii i 31

But many such passages of simple statement may be regarded as abridgments of the construction with "for," "of," or some other preposition

"For your intent *it* is most retrograde to our desires"

Hamlet, i 2 112

"For my voice, I have lost *it* with halloing and singing of anthems"—*2 Hen IV* i 2 213

So "For (as regards) your brother, he shall go with me," might become

"Your brother *he* shall go along with me"

A W iii 6 117, *Rich II* ii 2 80, *1 Hen IV* ii 4 442

So "Of Salisbury, who can report of him?"—*2 Hen VI* v 3 1

RELATIVE PRONOUNS

244 Omission of the Relative The relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete. This omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that* —

“We speak *that* (dem) *that* (rel) we do know,”
may naturally be contracted into—

“We speak *that* we do know”

Thus—

“And that (*that*) most deeply to consider is
The beauty of his daughter”—*Temp* III 2 106

“Thy honourable metal may be wrought
From that (*to which*) it is disposed”—*J C* I 2 314

“Now follows that (*that*) you know, young Fortinbras,” &c.
Hamlet, I 2 17

“And that (*that*) is worse—the Lords of Ross are fled”
Rich II II 2 52

24 “which is worse” So often in the A. V. of the Bible, “*that* is, being interpreted,” means “*which* is” (as the Greek shows), though a modern reader would suppose *that* to be the demonstrative

In many cases the antecedent immediately precedes the verb to which the relative would be the subject

“I have a brother (*who*) is condemned to die”
M for M II 2 33, *C of E* V 1 283

“I have a mind (*which*) presages”—*M of V* I 1 175

“The hate of those (*who*) love not the king”
Rich II II 2 128

“In war was never lion (*that*) raged more fierce”
Ib II 1 173

“And sue a friend (*who*) ’came debtor for my sake.”
Sonn 139

“What wreck discern you in me (*that*)
Deserves your pity?”—*Cymb* I 6 84, *W F* IV 4 378, 512

“You are one of those (*who*)
Would have him wed again”—*W F* V 1 23

I’ll show you those (*who*) in troubles reign,
Losing a mite, a mountain gain”—*P of T* II Gower, 8

"Of all (*who* have) 'say'd (tried) yet, may'st thou prove prosperous"—*P of T* i i 59

"And they are envious (*that*) term thee parasite"—*B J Fox*, i i

"For once (*when*) we stood up about the corn, he himself stuck not to call us the many headed multitude"

Coriol ii 3 18

"On one occasion (*on which*) we stood up," &c Compare—

"Was it not yesterday (*on which*) we spoke together?"

Macbeth, iii i 74

"Off with his head,
And rear it in the place (*in which*) your father's stands"

3 *Hen VI* ii 6 86

"Declare the cause
(*for which*) My father, Earl of Cambridge, lost his head"

1 *Hen VI* ii 5 55

"O that forc'd thunder (*that*) from his breath did fly!"

O that sad breath (*that*) his spongy lungs bestow'd!"

L C 46

"And being frank she lends to these (*who*) are free"

Sonn 4

So explain

"To me (*whom*) you cannot reach you play the spaniel"

Hen VIII v 2 126

"That's to you sworn (*that*) to none was ever said"

L C 25 So *M for M* iii 2 165

Most of these examples (except those in which *when* and *why* are omitted) omit the nominative. Modern usage confines the omission mostly to the objective. "A man (*whom*) I saw yesterday told me," &c We must either explain thus

"Myself and Toby

Set this device against Malvolio here (*which device*),

Upon some stubborn and discourteous parts,

We had conceiv'd against him,"—*T N* v i 370

or suppose (more probably), that there is some confusion between 'conceiving enmity' and 'disliking parts'

In "To her own worth

She shall be prized but *that* you say 'Be't so,'

I'll speak it in my spirit and honour 'No'."

Tr and Cr iv 4 136

that probably means "as to that which"

Other instances are

"My sister a lady, sir (*who*), though it was said she much resembled me, was yet of many accounted beautiful"—*T N* ii i 27

"What should I do (*that*) I do not?"—*1 and C* 1 3 8

"Of every virtue (*that*) gives renown to men"—*P of T* 1 1 13

Either a relative or a nominative (see 399) is omitted in

"These are my mites that make their wills their law
(*Who*) have some unhappy passenger in choice"

T G of I v 4 15

In "And curse that justice did it,"—*Coriol* 1 1 179

either the relative is omitted after "justice," or "that" is used for "because" (284)

So, after disobeying King Cymbeline by allowing Posthumus to speak to the King's daughter, the Queen, while purposing to betray Posthumus, says aside

"Yet I'll move him (the king)

To walk this way I never do him (the king) wrong

But he (*who*, like Posthumus) does buy my injuries to be friends,
Pays dear for my offences"—*Cymb* 1 1 105

The relative adverb *where* is omitted in

"From that place (*where*) the moor is broke

To that place (*where*) day doth unyoke"—*B and F* 1 54 1 1

That, meaning "when," is omitted after "now" (See 284)

245 The Relative is omitted (as well as the verb "is," "are," &c) between a pronominal antecedent and a prepositional phrase, especially when *locality is indicated*

"And *they in France* of the best rank and station"

Hamlet, 1 3 73

"He made *them of Greece* (i.e. the Grecians) to begin wars"—*N P* 175

So "What is *he* at the gate?"—*T A* 1 5 125

So in Early English and Anglo-Saxon We make the same omission, but only after nouns "The babes in the wood"

246 The Relative is omitted in the following example, and the antecedent is attracted into the case which the relative, if present, would have

"*Him* (he *whom*) I accuse,

By this, the city ports hath enter'd"—*Coriol* v 6 6

Apparently there is an ellipsis of "*that* (relative) is" before participles in the following

"Not that devour'd, but that which doth devour,
Is worthy blame,"—*R of L* 451
where "that devour'd" seems used for "that *that* is devour'd"

"Why have you not proclaim'd Northumberland,
And all the rest (that are) revolted, faction-traitors?"

Rich II ii 2 57

And in

"I hate the murderer, love him murdered,"

Rich II v 5 40

the meaning seems to be, not "I love the fact that he is murdered,"
but "I love him (who is) murdered" Compare the harsh construction in

"But you must know your father lost a father,
That father (who was) lost, lost his"—*Hamlet*, i 2 90

"A little riper and more lusty red
Than that (which is) mix'd in his cheek"

A Y L iii 5 222

The relative is attracted to a subsequent implied object in the following

"Thou shalt not lack

The leaf of eglantine, *whom* not to slander,
Outsweetened not thy breath"—*Cymb* iv 2 223

i.e. "the leaf *which*, not to slander *it*, would not outsweeten," &c

247 The Relative (perhaps because it does not signify by inflection any agreement in number or person with its antecedent) frequently (1) takes a *singular* verb, though the antecedent be *plural*, and (2) the verb is often in the *third* person, though the antecedent be in the *second* or *first*

(1) "All things *that belongs*" (so Folio, Globe, *belong*)—*T of Sh*
ii i 357

"Whose *wraths* to guard you from,
Which here in this most desolate isle else *falls*
Upon your head"—*Temp* iii 2 80

"Contagious fogs *which* falling on our land
Hath every pelting river made so proud"—*M N D* ii i 91

This, however, might be explained by 337

"'Tis not the many oaths *that makes* the truth"

A W iv 2 21, *K J* ii i 216

"With sighs of love *that costs* the flesh blood dear"

M N D iii. 2 97

- "My observations
Which with experimental seal doth warrant
The tenour of my book"—*M. Ado*, iv 1 168
- "'Tis your graces that charms"—*Cymb* 1 6 117
- "So, so, so they laugh that wins" (Globe, win).
Othello, iv 1 125
- "So are those crisped snaky golden locks
Which makes"—*M. of V* iii 2 92
- "Those springs
In chalic'd flowers that lies"—*Cymb* ii 3 24
- "Each substance of a grief hath twenty shadows
Which shows like grief itself"—*Rich II* ii 2 15
- "It is not words, that shake me thus"—*Othello*, iv 1 13
- "But most miserable
Is the desires that's glorious" (Globe, "desire")
Cymb 1 6 6
- "'Tis such fools as you
That makes the world full of ill-favour'd children"
A. Y. L iii 5 53
- "(The swords) That makes such waste in brief mortality"
Hen I 1 2 28
- "There are some shrewd contents in yon same paper
That steals the colour from your cheeks"—*M. of V* iii 2 246
- "Is kindling coals that fire all my breast"—*3 Hen VI* ii 1 83
- "With such things else of quality and respect
As doth import you"—*Othello*, 1 3 283
- "Such commendations as becomes a maid"—*1 Hen VI* v 3 177
- "Such thanks as fits a king's remembrance"—*Hamlet*, ii 2 26
- "Like monarch's hands that lets not bounty fall"
I. C 41 (Globe, let)
- "If it be you (you gods) that stir these daughters' hearts"
Lear, ii 4 275 (Globe, stir)
- "To be forbid the sweets that seems so good"
I. C 164 (Globe, seem)

The distance of the relative from the antecedent sometimes makes a difference, as in

- "I that please some, try all, both joy and terror
Of good and bad, that makes and unfolds error"
W. T. iv 1 2

This construction is found as late as 1671

- "If it be true that monstrous births purge
The following mischief that afflicts the age"
The Rehearsal, Epilogue

(2) "Antiochus, I thank *thee who hath taught*"—*P of T* 1 1 41

"Casca, *you* are the first *that rears your hand*"—*J C* III 1 30
 'Rears *his*' or "*rear your*" would be right

"To make *me* proud *that jests*"—*L L L* v 2 66

"For it is *you that puts* us to our shifts"—*T A* IV 2 176

So *Temp* v 1 79

"O Lord, *that lends me* life"—*2 Hen VI* 1 1 19

"They do but greatly chide *thee who confounds*"—*Sonn* 8

The last two examples may also be explained (see 340) by the northern inflection of *s* for *st* and the examples in (1) might come under the cases of plural nominative with apparently singular inflection considered in 333. But taking all the examples of (1) and (2) we are, I think, justified in saying that the relative was often regarded like a noun by nature third person singular, and, therefore, uninfluenced by the antecedent.

On the other hand, the verb is irregularly attracted into the second person in

"That would I learn of *you*

As *one that are* best acquainted with her person"

Rich III IV 4 268

248 Relative with Supplementary Pronoun With the Germans it is still customary, when the antecedent is a pronoun of the first or second person, to repeat the pronoun for the sake of defining the person, because the relative is regarded as being in the third person. Thus "*Thou who thou* hearest," &c. The same repetition was common in Anglo-Saxon (and in Hebrew) for all persons. "*That* (rel.) through *him*" = "through *whom*," "a tribe *that they* can produce" = "a tribe *who* can produce," &c.

Hence in Chaucer, *Prol* 43-45

"A knight ther was, and that a worthy man,

That, from the tyme that he first began

To ryden out, *he* lovede chyvalrye,"

and in the same author "*that his*" = "*whose*," "*that him*" = "*whom*," &c

In the same way in Elizabethan authors, when the interrogative *who* (251) had partially supplanted *that* as a relative, we find *who his* for *whose*, *whom him* for *whom*, *which it* for *which*, &c

The following is probably not a case of the supplementary pronoun

"Bardolph and Nym had ten times more valour than this roaring devil" the old play, *that* every one may pare his nails with a wooden dagger"—*Henry V* iv 4 76

That *his* is not elsewhere used in Shakespeare, that I know of. The above probably means "than this (fellow, who is a mere devil in-the-play, so that every one may beat him."

249 The Supplementary Pronoun is generally conjoined to cases (as above, 242) where the relative is separated from its verb by an intervening clause, and where on this account clearness requires the supplementary pronoun

"*Who*, when he lived, *his* breath and beauty set
Gloss on the rose, smell on the violet"—*I* and 1

"*Which*, though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight"

Sen. 36

"And *who*, though all were wanting to reward,
Yet to himself *he* would not wanting be"—*R. J. Cy's Act*

"*Whom*,

Though bearing misery, I desire my life
Once more to look on *him*"—*H. I* v 1 138

"(The queen) *whom* Heavens in justice both on *me* and hers
Have laid most heavy hand"—*Cim.* v 5 161

Here the construction is further changed by the addition of "both on *me* and hers."

"You are three men of sin *whom* Destiny
(That hath to instrument this lower world,
And what is in't) the never surfeited sea
Hath caused to belch up *you*"—*Temp.* iii 2 53

In the following passage the *which* may almost with better right be regarded as supplementary than the noun which follows

"Our natural goodness
Imparts this, *which* if you or stupid fool
Or seeming so in skill, cannot or will not
Relish a *truth* like us, inform yourselves
We need no more of your advice"—*H. I* ii 1 165

Here *which* means "as regards *truth*," and in this and in other places it approximates to that vulgar idiom which is well known to readers of "Martin Chuzzlewit" (See 272)

The following seems at first as though it could be explained thus, but "who" is put for "whom" (see 274), and "exact the penalty" is regarded as a transitive verb

"Who, if *he* break, thou may'st with better face
Exact the penalty"—*M of V* 1 3 137

Or this may be an imitation of the Latin idiom which puts the relative before the conjunction, thus

"Who, when *they* were in health, I tell thee, herald,
I thought upon one pair of English legs
Did walk three Frenchmen"—*Hen V* III 6 157

250 Which that

"Spite of his spite *which that* in vain
Doth seek to force my fantasy"—INGELEND (A D 1560)

This use of *which that* consecutively is common in Chaucer, but not in Elizabethan authors. When it is remembered that *which* was originally an interrogative, it is easier to understand how *that* may have been added to give a relative force to *which*.

251 Who and what In Early English *who* was the masc. or fem. and *what* the neut. interrogative (or used as the indefinite relative *who-so*, *what-so*), *that* being both the demonstrative and relative, except in the oblique cases.

The transition of the interrogative to the relative can easily be explained. Thus, the sentence

"O now *who* will behold
The royal captain of this ruin'd band?
Let *him* cry 'Praise and glory on his head,'"

Hen V IV Prologue

may easily become "now let *him who* will behold," &c.

We can now only use *who ever* in this sense, but the Germans still use their interrogative (*wer*) thus. In such cases the *who* mostly retains a trace of its interrogative meaning by preceding the antecedent clause.

"*Who* steals my purse (he) steals trash,"—*Othello*, III 3 157
and hence referring to a definite past.

"*Who* was the thane (he) lives yet"—*Macbeth*, I 3 109

in this and other examples (as in Greek) the antecedent pronoun is often omitted owing to the emphatic position of the relative.

"*Whom* we ruse we will make fast"—2 *Hen VI* I 4 25

"Is proclamation made that *who* finds Edward
Shall have a high reward?"—3 *Hen VI* V 5 4

"Fixing our eyes on *whom* our care was fixed "

C of E i i 85

"We are going to *whom* it must be done"—*J C* ii i 331

252 *What*, being simply the neuter of the interrogative *who*, ought consistently to be similarly used. As, therefore, *who* is used relatively, we may expect *what* to be used so likewise. And so it is, but, inasmuch as the adjective *which* very early took the force of the relative pronoun, *what* was supplanted by *which*, and is rarely used relatively. Even when it is thus used, it generally stands before its antecedent (like the transitional use of *who* above), thereby indicating its interrogative force, though the position of the verb is altered to suit a statement instead of a question.

"*What* our contempt doth often hurl from us

We wish *it* ours again"—*A and C* i 2 127 So *Ruk* II i i 87

"*What* you have spoke *it* may be so perchance "

Macbeth, iv 3 11

"Look, *what* I speak, my life shall prove *it* true "

Ruk II i i 87

"It is true that *what* is settled by custom, though it be not good, yet at least *it* is fit"—*B* i 99

An unemphatic antecedent precedes *what* in

"And I do fearfully believe *'tis* done

What we so feared he had a charge to do"—*A J* iv 2 75

I cannot remember any instance where *what* has for its antecedent a noun, as in the modern vulgarity, "The man *what* said. In

"And let us once again assail your ears,

That are so fortified against our story,

What we have two nights seen"—*Hamlet*, i i 33

What depends on a verb of speech, implied either in "assail your ears" or in "story," i.e. "let us tell you *what* we have seen," or "our story describing *what* we have seen "

The antecedent was mostly omitted

"*What* is done (that) cannot be undone"—*Marb* v i 74

This use is common now, but we could not say

"To have his pomp and all *what* (that which) st its compounds "

I of A iv 2 35

The following is a curious use of *what*

"That Julius Caesar was a famous man

With what his valour did enrich his wit

He did set down to make his valour live "

Ruk III iii i 85 i.e. "(that) with *which* "

253 What is used for "for what," "why" (quid), as in

"What (why) shall I don this robe and trouble you?"

Cymb III 4 34

"What need we any spur but our own cause?"

J C II 1 123

"What shall I need to draw my sword?"—*T A* I 1 189

"What should I stay?"—*A and C* V 2 317

and in some other passages where the context shows this to be the meaning

"*Falstaff* This apoplexy is, as I take it, a kind of lethargy

Justice What tell you me of it? be it as it is "

2 Hen IV I 2 130

The following use of *what* for "in what state," i.e. "how far advanced," should be noticed

"*M* What is the night?"

Lady M Almost at odds with morning, which is which "

Macbeth, III 4 126

These adverbial uses of *what* are illustrated by

"His equal mind I copy *what* I can

And, as I love, would imitate the man "

POPE, *Imit Hor* II 131

254 What = "whatever"

"What will hap more to night, safe scape the king,"

Lear, III 6 121

where the construction may be "Happen what will," a comma being placed after "will," or "Whatever is about to happen " Probably the former is correct and "will" is emphatic, "hap" being optative

What = "whoever"

"There's my exchange *What* in the world he is

That names me traitor, villain like he lies"—*Lear*, V 3 97

What is often used apparently with little sense of "of what kind or quality" where we should use *who*, especially in the phrase "*what* is he?"

"*Chief Justice* *What's* he that goes there?"

Servant Falstaff, an't please your lordship "

2 Hen IV I 2 66

"*What's* he that wishes so? My cousin Westmoreland?"

Hen V IV 3 18

Ans What is he that shall buy his flock and pasture?

Cor That young swain"—*A* 1 L 11 4 88 "

"*Captain* He did see the love of fair Olivia "

To What's she?

Captain A virtuous maid, the daughter of a count "

T N 1 2 35, *ib* 1 5 124

So *Jear*, v 3 125, *Macbeth*, v 7 2, *Rich II* v 5 69

But in the Elizabethan and earlier periods, when the distinction between ranks was much more marked than now, it may have seemed natural to ask, as the first question about anyone, "of what condition or rank is he?" In that case the difference is one of *thought*, not of *grammar*.

255 What hence in elliptical expressions assumes the meaning "any "

"I love thee not a jar of the clock behind

What lady she (22) her lord"—*W* 7 1 2 44

ie "less than any lady whatsoever loves her lord " So

"With promise of his sister and what else "

3 *Hen VI* iii 1 51, *Tempest*, iii 1 72

ie "whatever else may be conceived," or "everything else "

"What not " is still used in this sense, as

"He that dares approach

On him, on you, *who not*? I will maintain

Mine honour fully"—*Jear*, v 3 100 *ie* "on everybody "

Like the Latin "quæ-quæ," so "what—what " is used for "partly—partly," mostly joined to "with " In this collocation perhaps the alliteration of the two w's has had some influence for *what* is not thus used except before "with "

"And such a flood of greatness fell on you

What with our help, *what* with the absent king,

What with the injuries of a wanton time "

1 *Hen IV* v 1 50

So *Tr and Cr* v 1 103

Originally this may have been "considering *what* accrued from our help, *what* from the king's absence," &c. but "what " is used by Spenser in the sense of "part," "her little *what* " (See p 5)

256 What is sometimes used before a noun without the appended indefinite article in exclamations (See Article, 86) It is also used without a noun in this sense

O father Abiam, *what* these Christians are !”

M of V 1 3 162

“ *What* mortality is !”—*Cymb* 1v 1 16

“ *what* a thing mortality is !”

257 Who for *any one*

“The cloudy messenger turns me his back

And hums *as who should say*, ‘You’ll rue the time

I hat clogs me with this answer’”—*Macbeth*, III 6 42

“He doth nothing but frown, *as who should say*, ‘If you will not have me, choose’”—*M of V* 1 2 45

Comp *M of V* 1 1 93, *Rich II* v 4 8 In these passages it is possible to understand an antecedent to ‘who,’ “as, or like (one) who should say” But in the passages

“Timon surnamed Misanthropos (as *who should say* Loup garou, or the man eater)”—*N P* 171

“She hath been in such wise daunted

That they were, *as who saith*, enchanted”

GOWER, *C A* 1 (quoted by Clarke and Wright)

it is impossible to give this explanation And in Early Eng (MORRIS, *Specimens*, p xxxv) “*als wha say*” was used for “*as any one may say*” Comp the Latin *quis* after *si*, *num*, &c Possibly an *if* is implied after the *as* by the use of the subjunctive (See 107)

Littre explains “*comme qui dirait*” by supplying “*celui*” “*Il portait sur sa teste comme qui dirait un turban, c’est à-dire, il portait, comme dirait celui qui dirait un turban*” But this explanation seems unsatisfactory, in making a likeness to exist between “*carrying*” and “*saying*” But whatever may be the true explanation of the original idiom, Shakespeare seems to have understood *who* as the relative, for the antecedent can be supplied in all passages where he uses it, as *J C* 1 2 120, “*As who goes farthest*”

258 That, which, who, difference between Whatever rule may be laid down for the Elizabethan use of the three relative forms will be found to have many exceptions Originally *that* was the only relative, and if Wickliffe’s version of the New Testament be compared with the versions of the sixteenth century and with that of 1611, *that* will be found in the former replaced by *which* and *who* in the latter, *who* being especially common in the latest, our Authorized Version. Even in Shakespeare’s time, however, there is great diversity of usage Fletcher in the *Faithful Shepherdess*

(with the exception of a few lines containing the plot, and probably written by Beaumont), scarcely uses any relative but the smooth *that* throughout the play (in the first act *which* is only used once) and during the latter half of the seventeenth century, when the language threw off much of its old roughness and vigour, the fashion of Wickliffe was revived. *That* came into favour not because, as in Wickliffe's time, it was the old-established relative, but because it was the smoothest form. The convenience of three relative forms, and the distinctions between their different shades of meaning, were ignored, and *that* was re-established in its ancient supremacy. Addison, in his "Humble Petition of Who and Which," allows the petitioners to say "We are descended of ancient families, and kept up our dignity and honour many years, till the jack sprit *That* supplanted us." But the supplanting was a restoration of an incapable but legitimate monarch, rather than a usurpation. Since the time of Addison a reaction has taken place, the convenience of the three distinct forms has been recognized, and we have returned somewhat to the Elizabethan usage.

259 As regards the Shakespearian use, the following rules will generally hold good —

(1) *That* is used (a) after a noun preceded by the article, (b) after nouns used vocatively, in order to complete the description of the antecedent by adding *some essential characteristic of it*.

(2) *Who* is used (a) as the relative to introduce a *fact* about the antecedent. It may often be replaced by "and he," "for he," "though he," &c. (b) It is especially used after antecedents that are lifeless or irrational, when personification is employed, but not necessarily after personal pronouns.

(3) *Which* is used (a) in cases where the relative clause varies between an essential characteristic and an accidental fact, especially where the antecedent is preceded by *that*, (b) where the antecedent is repeated in the relative clause, (c) in the form "the which," where the antecedent is repeated, or where attention is expressly called to the antecedent, mostly in cases where there is more than one possible antecedent and care is required to distinguish the real one, (d) where "which" means "a circumstance which," the circumstance being gathered from the previous sentence.

260 That (a) Since *that* introduces an essential characteristic without which the description is not complete, it follows that, even where this distinction is not marked, *that* comes generally nearer to the antecedent than *who* or *which*

"To think of the teen *that* I have turn'd you to
Which is from my remembrance"—*Temp* 1 2 65

I to the world am like a drop of water
That in the ocean seeks another drop,
Who falling there to seek his fellow foith,
Unseen, inquisitive, confounds himself"—*C of E* 1 2 37

"You have oft enquired
After the shepherd *that* complain'd of love,
Who you saw sitting by me on the turf"—*A Y L* III 4 52

"And here's a prophet *that* I brought with me
From forth the streets of Pomfret, *whom* I found
With many hundreds treading on his heels"—*K J* IV 2 148

The same order is preserved in *A Y L* III 5 13, 2 *Hen* IV 1 3 59, *Lear*, III 4 134-139, 2 *Hen* VI IV 1 3, *Lear*, IV 2 51-53 (where we find *that*, *who*, *that*, consecutively), *Lear*, II 7 89, 90, 1 *Hen* IV II 1 80 (*that the which, that*), *Tempest*, IV 1 76

The distinction between *that* and *which* is preserved in

"It is an heretic *that* (by nature, of necessity) makes the fire,
Not she *which* (as an accidental fact) burns in it"
W T II 3 115

"And he doth sin *that* doth belie the dead,
Not he *which* (as you do) says the dead is not alive"
2 *Hen* IV 1 1 99

In the latter passage "*he that*" = "who-so," and refers to a *class*, "*he which*" to the *single person* addressed. Thus Wickliffe (*Matt* XXIII 21) has "*he that* sweareth," whereas the other versions have "*whoso*" or "*whosoever* sweareth"

That is generally used after *he, all, aught, &c* where a *class* is denoted. This is so common as not to require examples, and it is found even where *that* is objective

"He *that* a fool doth very wisely hit"—*A Y L* II 7 53

In "The great globe itself,
Yea, all *which* it inherit,"—*Temp* IV 1 154

euphony perhaps will not allow "*that* it" (See *Which*, 265)

The following is not an exception

"It was the swift celerity of his death,
Which I did think with slower foot came on,
That brain'd my purpose"—*M for M* V 1 400

for here *which* is used parenthetically (see 271) So *Rich II* iii
4 50

In "He *that* no more must say is listen'd more
Than they *whom* youth and ease have taught to glose '
Rich II ii i 9, 10

a distinction appears to be drawn between the singular nominative represented by the uninflected *that*, and the objective plural represented by the inflected *whom*

261. That (b) After nouns used vocatively

"Hail, many coloured messenger ' *that* ne'er
Dost disobey the wife of Jupiter
Who with thy siffion wings upon my flowers
Diffusest honey drops, refreshing showers "
Temp iv i 76-79

"Hast thou conspired with thy brother, too,
That for thine own gain shouldst defend mine honour? "
Ac 7 i i 242

"You brother mine, *that* entertain'd ambition,
Expell'd remorse and nature, *who* with Sebastian
Would here have kill'd your king "
Tempest, v i 79, 33-9

This close dependence of *that* on the antecedent, wherein it differs from *who* and *which*, is a natural result of its being less emphatic, and therefore less independent, than the two other forms. When the relative is necessarily emphatic, as at the end of a verse, we may sometimes expect *that* to be replaced by *which*, for that and no other reason

"Sometimes like apes *that* mow and chatter at me,
And after bite me, then like hedgehogs *which*
Lie tumbling in my bare-foot way"—*Temp* ii 2 10

262 *That* is sometimes, but seldom, separated from the antecedent, like *who* (See 263)

"As if it were Cain's jawbone *that* did the first murder "
Hamlet, v i 85

It is perhaps not uncommon after the possessive case of nouns and pronouns (See 218) The antecedent pronoun is probably to be repeated immediately before the relative

"Cain's jawbone, (him) *that* did," &c.

Less commonly as in

"They know the corn
Was not our recompense, resting well assured
That ne'er did service for it"—*Coriol* III I 122

The use of *that* for *who* = "and they" is archaic Acts XIII 43
"They sieden Paul and Barnabas *that* spakun and counceileden
hym" Tyndale, Cranmer, and Geneva have *which*, Rheims and
A V *who*

263 Who (a) for "and he," "for he," &c

"Now presently I'll give her father notice
Of their disguising and pretended flight,
Who (and he), all enraged, will banish Valentine"
T G of V II 6 38

"My name is Thomas Mowbray, duke of Norfolk,
Who (and I) nither come engaged by my oath
Against the duke of Hereford *that* (because he) appeals
me"
Rich II I 3 17

"Caius Ligarius doth bear Cæsar hard
Who (since he) rated him for speaking well of Pompey"
J C II I 216

Hence *who* is often at some distance from the antecedent

"*Archbishop* It was young Hotspur's case at Shrewsbury
Lord Bardolph It was, my lord *who* (for he) lined himself
with hope"—2 *Hen IV* I 3 27

"To send the old and miserable king
To some retention and appointed guard,
Whose (for his) age has charms in it"—*Lear*, v 3 48

"I leave him to your gracious acceptance, *whose* (for his) trial
shall better publish his commendation"—*M of V* IV I 165

"In Ephesus I am but two hours old,
As strange unto your town as to your talk,
Who (and I), every word by all my wit being scann'd,
Want wit, in all, one word to understand"
C of E II 2 153

So *Temp* III I 93, *A and C* I 3 29, *Hen V* I Prologue, 33

264 Who personifies irrational antecedents (b) *Who*
is often used of animals, particularly in similes where they are
compared to men

"I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death"—*K J* v 7 22

"Or as a bear encompass'd round with dogs,
Who having pinch'd a few and made them cry"
3 Hen VI II I 16

So 1 *Hen IV* v 2 10, 2 *Hen VI* iii 1 254, v 1 153,
but also in other cases where action is attributed to them, e.g.

"A lion *who* glared"—*J C* 1 3 21

"A lioness *who* quickly fell before him"—*1 L* iv 2 13

Who is also used of inanimate objects regarded as persons

"The winds

Who take the rufian billows by the tops"—2 *Hen IV* iii 1 22

So *R* and *J* 1 1 119, 1 4 100 "The winds *who*"

"Rotten opinion, *who* hath writ me down
After my seeming"—2 *Hen IV* v 2 128

"Night *who*"—*Hen V* iv Prol 21

"Your anchors, *who*

Do their best office if they can but stay you"—*W T* iv 4 581

"A queen

Over her passion, *who* most rebel-like
Sought to be queen o'er her"—*Lear*, iv 2 16

So probably in

"Your eye

Who hath cause to wet the grief on 't"—*Tempest*, ii. i 127

i.e. "your eye which has cause to give fearful expression to the
sorrow for your folly"

"My arm'd knee

Who bow'd but in my stirrups"—*Coriol* iii 2 119

But is *who* the antecedent here to "me" implied in "my?" (See
218)

"The heart

Who great and puff'd up with this retinue"

2 *Hen II* iv 3 120

So *V* and *A* 191 and 1043, "her heart *who*," *T A* iii
2 9, "my breast *who*"

The slightest active force, or personal feeling, attributed to the
antecedent, suffices to justify *who* Thus

"The dispers'd air *who* answer'd"—*R of L* 1805

"Applause

Who like an arch reverberates"—*I* and *C* iii 3 120

"Therefore I tell my sorrows to the stones

Who though they cannot answer," &c.—*I* 1 iii 1 38

"Bushes,

As fearful of him, *part*, through *whom* he rushes"

V and *A* 630

So "her body *who*," *K of L* 1740, "the hurs *who* wave," *V and A* 306, "lips *who* still blush," *R and J* iii 3 38, "sighs *who*," *R and J* iii 5 136, "mouths *who*," *P of T* i 4 33, "palates *who*," *P of T* i 4 39, "her eyelids *who* like sluices stopped," *V and A* Sometimes *who* is used where there is no notion of personality

"The world, *who* of itself is peised well,"—*K J* ii 1 575 where perhaps *who* is used because of the pause after "world," in the sense "though it" (See 263) If there had been no comma between "world" and the relative, we should have had *that* or *which* Perhaps in this way we may distinguish in

"The first, of gold, *who* this inscription bears,
The second, silver, *which* this promise carries"

M of V ii 7 4

i.e. "the first of gold, *and it* bears this inscription, the second, (silver,) *which* carries," &c In the first the *material*, in the second the *promise*, is regarded as the *essential quality* [Or does euphony prefer *which* in the accented, *who* in the unaccented syllables?]

In almost all cases where *who* is thus used, an action is implied, so that *who* is the subject

Whom is rare

"The elements
Of *whom* your swords are temper'd"—*Temp* iii 2 62

265 Which (E E adj. hw-lic, "wh(a)-like") is used interchangeably with Who and That It is interchanged with *who* in

"Then Warwick disannuls great John of Gaunt,
Which did subdue the greatest part of Spain,

And, after that wise prince, Henry the Fifth,
Who by his power conquered all Fiance"

3 *Hen VI* iii 3 87

Like *who* (263), *which* implies a cause in

"Deposing thee before thou wert possess'd,
Which (for thou) art possess'd now to depose thyself"

Rich II ii 1 108

It is often used for *that* (see 261), where the personal antecedent is vocatively used or preceded by the article

"The mistress *which* I serve"—*Temp* iii 1 6

So *M for M* v 1 305, *W T* i 2 455, v 2 60

"Abhorred slave,
Which any point of goodness will not take"—*Temp* 1 2 352
"And thou, great goddess Nature, *which* hast made it"
W T 11 3 104

So in our version of the Lord's Prayer

266 Which, like *that*, is less definite than *who* *Who* indicates an individual, *which* a "kind of person," *who* is "qui," *which* "qualis"

"I have known those *which* (*qualis*) have walked in their sleep *who* (and yet they, 263) have died holily in their beds"—*Macb* v 1 66

"For then I pity those I do not know
Which (unknown persons) a dismiss'd offence would after gill"
M for M 11 2 102

"They have—as who have not, that their great stars
Throned and set high?—servants, *who* seem no less,
Which are to France the spies and speculations
Intelligent of our state"—*Lea*, III 1 24

Here "*who* seem no less" is parenthetical, and for *who* might be written "they" *Which* means "of such a kind that." Where "so dear," "such," &c is implied in the antecedent, we may expect the corresponding *which* (278) in the relative

"Antonio, I am married to a wife
Which is as dear to me as life itself"—*M of V* IV 1 283

When the antecedent is personal and *plural*, *which* is generally preferred to *who* *Which*, like *that* (260), often precedes *who*

"I am Prospero, and that very duke
Which was thrust from Milan, *who*," &c—*Tempest*, v 1 164

267 The *that*, *that* *which* In A-S "þe" (the) was the relative and "se" the article. When the form "þe" (the) became the article, "that" became the relative. In the same way it perhaps arises that when *that* was applied to the antecedent, the relative form preferred by Shakespeare was *which*. "*The* man *that* says" = "whoever says," and the indefinite *that* is sufficient, but "*that* man," being more definite, requires a more definite relative. After a proper name, *who* would answer the purpose, but after "*that* man," *that* being an adjective, "*which* man" was the natural expression, *which* being originally also an adjective. Hence the marked change in

"If he sees *anything* in you *that* makes him like
That anything he sees *which* moves his liking"—*K J* II I 512

"When living blood doth in *these* temples beat
Which owe the crown *that* thou o'er masterest"—*Id* II I 109

Possibly "that" is a demonstrative, and "he" is used for "man" in the following, which will account for the use of *which*, but more probably *which* is here used for *that*, and there is a confusion of constructions

"Rather proclaim it, Westmoreland, through our host,
That he *which* hath no stomach to this fight,
 Let him depart"—*Hen V* IV 3 34 *

268 **Which more definite than That** Generally it will be found that *which* is more definite than *that* *Which* follows a name, *that* a pronoun

"Here's the Lord Say *which* sold the towns in France, he *that* made us pay one-and-twenty fifteens"—*2 Hen VI* IV 7 23

Sometimes *which* is used in this sense to denote an individual or a defined class, while *that* denotes a hypothetical person or an indefinite class Hence

"And such other gambol faculties a' has, *that* show a weak mind and an able body, for *the which* the Prince admits him"—*2 Hen IV* II 4 74

And compare

"She *that* was ever fair and never proud, &c
 She was a wight, *if ever such wight were*"—*Othello*, II I 149
 with "I find that she *which* late

Was in my nobler thoughts most base, is now
 The praised of the king *who* (263), so ennobled,
 Is as 'twice born so"—*A W* II 3 179

"It is a chance *which* does redeem all sorrows
That I have ever felt"—*Lear*, V 3 266

Which states a fact, *that* a probability, in

"Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?
 Thou *that* art like enough"—*I Hen IV* III 2 124

In "Cut off the heads of too fast growing sprays
That look too lofty in our commonwealth
 You thus employ'd, I will go root away
 The noisome weeds *which*, without profit, suck
 The soil's fertility from wholesome flowers"—*Rich II* III 4 37

* See 415 and compare *T A* III I 151, *Lear* II I 68

We must explain "all the heads *that may happen* to look too lofty, and the weeds *which*, as a fact, suck the fertility," &c

So *that* introduces an essential, and *which* an accidental, or at all events a less essential quality, in the two following passages —

"(Thou) commit'st thy anointed body to the cure
Of those physicians *that* first wounded thee"

Rich II ii 1 99

"Now for our Irish wars

We must supplant those rough, rug-headed kerns,
Which live like venom where no venom else,
But only they, have privilege to live" — *Id* 177

That may state a fact with a notion of purpose

"Now, sir, the sound *that* tells (i.e. to tell) what hour it is
Are clamorous groans *which* strike upon my heart,
Which is the bell" — *Rich II* v 5 57

269 Which with repeated antecedent *Which* being an adjective frequently accompanies the repeated antecedent, where definiteness is desired, or where care must be taken to select the right antecedent

"*Salisbury* What other harm have I, good lady, done
But spoke the harm *that* is by others done?"

Constantine *Which* harm within itself so heinous is —"

Ant J iii 1 39

"And, if she did play false, the fault was hers,
Which fault lies," &c — *Ant J* i 1 119, *Rich II* i 1 104

This may sometimes explain why *which* is used instead of *that*, and why *that* is preferred after pronouns

"Let my revenge on her *that* injured thee
Make less a fault *which* I intended not" — *F Sh* v 1

An antecedent noun ("fault") can be repeated, and therefore can be represented by the relative *which*, an antecedent pronoun "her" cannot

Sometimes a noun of similar meaning supplants the antecedent

"Might'st bespice a cup
To give mine enemy a listing wink,
Which draught to me were cordial" — *W T* i 2 318

270 The *which*. The above repetition is, perhaps, more common with the definite "the *which*"

"The better part of *valour* is *discretion*, in the *which* better part I have saved my life" — *1 Hen II* v 4 125

Sometimes the noun qualified by *which* is not repeated, and only slightly implied in the previous sentence

"Under an oak to the *which* place"—*A Y L* II 1 33

"Let gentleness my strong enforcement be,
In the *which* hope I blush"—*Id* II 7 119

The question may arise why "the" is attached to *which* and not to *who* (The instance

"Your mistress from the *whom* I see
I here's no disjunction,"—*W T* IV 4 539

is, perhaps, unique in Shakespeare.) The answer is, that *who* is considered definite already, and stands for a noun, while *which* is considered as an indefinite adjective, just as in French we have "*lequel*," but not "*lequi*." "The *which*" is generally used either as above, where the antecedent, or some word like the antecedent, is repeated, or else where such a repetition could be made if desired. In almost all cases there are two or more possible antecedents from which selection must be made. (The use of "*lequel*" is similar.)

"To make a *monster of the multitude*, of the *which* (multitude) we being members should bring ourselves to be monstrous members"
—*Coriol* II 3 10

"Lest your *justice*
Prove *violence*, in the *which* (violence) three great ones suffer "
W T II 1 128

"Eight hundred *nobles*
In name of *landings* for your highness' *soldiers*,
The *which* (nobles) he hath detain'd for lewd employments "
Rich II 1 1 90

"The *which*" is also naturally used after a previous "which"

"The present business
Which now's upon us without the *which* this story
Were most impertinent"—*Temp* 1 1 138

"The chain
Which God he knows I saw not, for the *which*
He did arrest me"—*C of E* V 1 230

271 Which for "which thing," often parenthetically.

"Camillo,
As you are certainly a gentleman, thereto
Clerk like experienced, *which* no less adorns
Our gentry, than our parents' noble names"—*W T* I. 2 392

Very often the "thing" must be gathered not from what precedes but from what follows, as in

"And, *which* became him like a prince indeed,
He made a blushing 'cital of himself"—*I Hen II* v 2 62

"And, *which* was strange, the one so like the other
As could not be distinguished"—*C of L* i 1 53

That is rarely thus used by Shakespeare

"And, *that* is worse,
The Lord Northumberland, his son young Henry Percy,
With all their powerful friends, are fled to him"

Rich II ii 2 55

Often, however, in our A. V. *that* in "*that* is, being interpreted," is the relative, though a modern reader would not perceive it

"I was never so berhymed since Pythagoras' time that (when) I was an Irish cat, *which* I can hardly remember"—*1 Y L* iii 2 198

"I'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents"—*Temp* v 1 219
i.e. "I will explain to you (and the explanation shall seem probable)
every one of these accidents"

"My honour's at the stake, *which* (danger) to defeat
I must produce my power"—*1 H* ii 3 166

"Even as I have tried in many other occurrences, *which* Cassius affirmed (ce que dit Cesar), that often," &c.—*MONAIGNI*, 36

272 Which for "as to which" Hence *which* and "the *which*" are loosely used adverbially for "as to which" So in Latin, "quod" in "quod si"

"Showers of blood,
The which how far off from the mind of Bolingbroke
It is such crimson tempest should bedew," &c

Rich II iii 3 45

"With unrestrained loose companions
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers,
Which he, young, wanton, and delicate boy,
Takes on the point of honour, to support
So dissolute a crew"—*Rich II* v 3 10

"But God be thanked for prevention
Which I in sufferance heartily will rejoice"

Hen V. ii 2 159

273 Which It is hard to explain the following

"A mote will turn the balance *which* Pyramus *which* Thisbe is the better"—*M N D* v i 325

unless *which* is used for the kindred "whether"

In "My virtue or my plague, be it either *which*,"

Hamlet, iv 7 13

there is perhaps a confusion between "be it either" and "be it whichever of the two" Perhaps, however, "either" may be taken in its original sense of "one of the two," so that "either which" is "which one so ever of the two"

274 Who for *whom* The inflection of *who* is frequently neglected

"Who I myself struck down"—*Macbeth*, iii i 123

"Who does the wolf love? The lamb"—*Coriol* ii i 8

Compare *W T* iv 4 636, v i 109

Apparently it is not so common to omit the *n* when the *whom* is governed by a preposition whose contiguity demands the inflection

"There is a mystery with *whom* relation

Durst never meddle"—*Tr and Cr* iii 3 201

Compare especially,

"Consider *who* the king your father sends,

To *whom* he sends"—*L L L* ii i 2

The *interrogative* is found without the inflection even after a preposition

"C Yield thee, thief

Guz To *who*?"—*Cymb* iv 2 75, *Othello*, i 2 52

"With *who*?"—*Othello*, iv 2 99

And in a dependent question

"The dead man's knell

Is there scarce asked for *who*"—*Macbeth*, iv 3 171

In the following, *who* is not the object of the preposition

"This is a creature might make proselytes

Of *who* she but bid follow"—*W T* v i 109

RELATIVAL CONSTRUCTIONS

275—So as Bearing in mind that *as* is simply a contraction for "all so" ("also," "als," "as"), we shall not be surprised at some interchanging of *so* and *as*

We still retain "as so" "As I had expected so it happened," but seldom use "so as," preferring "as as," except where *so* (as in the above phrase) requires peculiar emphasis. The Elizabethans frequently used *so* before *as*.

"So well thy words become thee as thy wounds."

Macbeth, i 2 43

"Look I so pale, Lord Dorset, as the rest?"

Rio III ii i 83

"And with a look so piteous in purport

As if he had been loosed out of hell'—*Hamlet*, ii i 82

"Thou art so full of fear

As one with treasure laden"—*I and I*

"Fair and fair and twice so fair

Is any shepherd may be"—*Peter*

"All so soon as"—*R and F* i i 140

This is not very common in Shakespeare. Nor is it common to find *so* for *as* where the clause containing the second *as* is implied but not expressed.

"Make us partakers of a little gun

That now our loss might be ten times so much."

I Hen IV ii i 53

If the relative *as* precedes, *so*, not *as*, must follow as the demonstrative. The exception below is explicable as being a repetition of a previous *as* used demonstratively.

"As little joy, my lord, as you suppose

You should enjoy, were you this country's king,

As little joy may you suppose in me

That I enjoy"—*R and F III* i 3 153

"That" is the relative.

Ben Jonson (p. 780) writes as follows on *so* and *as*: "When the comparison is in quantity, then *so* goeth before and *as* followeth."

"Men wist in thilk time none

So fair a wight as she was one"—*Gower*, lib. i

But if the comparison be in quality, then it is contrary

"For, as the fish, if it be dry,

Mote, in default of water dye,

Right so without air or live,

No man ne beast might thrive"—*Gower*

So as is frequently used for *so that* (See 109.)

This construction is generally found with the past and future indicative, but we sometimes find "*so as* he may see," for "*so that* he may see " "*So as*" is followed by the subjunctive in

"And lead these testy rivals *so* astray

As one *come* not within another's way"—*M N D* III 2 359

Compare the use of *as* with the subjunctive in Greek. There is no more reason for saying, "I come *so that* (i.e. in which way) I may see," than for saying, "I come *so as* (i.e. in which way) I may see " We sometimes find *so as that* for *so as* in this sense

The *so* is omitted after *as* in the adjurations

"*As* ever thou wilt deserve well at my hands, (so) help me to a candle,"—*T N* IV 2 86

where *as* means "in which degree," and *so* "in that degree " Hence *as* approximates to "if"

It would seem that "*as so*" are both to be implied from the previous verse in

"Had you been as wise as bold,
(*As*) young in limbs, (*so*) in judgment old "

M of V II 7 71

276 *As as*. The first *As* is sometimes omitted

"A mighty and a fearful head they are

As ever offered foul play in a state"—*I Hen IV* III 2 168

"He pants and looks (*as*) pale *as* if a bear were at his heels "

T N III 4 323, *Tempest*, V I 289

In the expression "old *as* I am," &c. we almost always omit the first *as*. Shakespeare often inserts it

"*As* near the dawning, provost, *as* it is"—*M for M* IV 2 97

"But I believe, *as* cold a night *as* 'tis, he could wish himself in Thames up to the neck"—*I Hen V* IV I 118

The expression is elliptical "(be it) *as* cold *as* it is "

277 *That that, that (as) to That* is still used provincially for *such* and *so* e.g. "He is *that* foolish *that* he understands nothing " So

"From me whose love was of *that* dignity

That it went hand in hand even with the vow

I made to her in marriage"—*Hamlet*, I 5 48

That is more precise than "of that kind" or "such "

That, meaning "such," is used before the infinitive where we use the less emphatic "the "

"Had you *that* craft to reive her
Of what should sterd her most?"—*I II* v 3 86

So *T N* i i 33, *Ruh III* i 4 257, and *Macbeth*, iv 3 74

"There cannot be
That vulture in you to devour so many"

This omission of "as" after *that* meaning "so," is illustrated by the omission of "as" after "so" (281)

278 *Such* which *Such* (in Early English, "swulc," "sulc," "sulch," "sich") was by derivation the natural antecedent to *which*, *such* meaning* "so like," "so in-kind," *which* meaning "what like," "what in-kind?" Hence—

"*Such* sin

For *which* the pardonor himself is in"—*M for M* iv 2 111

"There rooted between them *such* an affliction *which* cannot choose but branch now"—*IV I* i i 26

So *W T* iv 4 783, *Coriol* iii 2 105

Compare "Duty so great *which* wit so poor is mine
May make seem true"—*Sonn* 26

Similarly *which* is irregularly used after "too

"And salt too little *which* my reason give
To her foul tainted flesh"—*M Ado*, iv i 144

Whom follows *such* in

"*Such* I will have *whom* I am sure he knows not"
I IV iii 6 24

279 *Such* that, so that (rel), *such* where
Hence *such* is used with other relative words

"*Such* allowed infirmities *that* honesty
Is never free of"—*IV T* i 2 263

"For *such* a man
That is no fleering tell tale"—*J C* i 3 116

"For who so firm *that* cannot be seduced"—*J C* i 2 316

"His mother was a witch, and one so strong
That could control the moon"—*Temp* v i 270 2b 315

"But no perfection is so absolute
That some impunity doth not pollute"—*R of L*

"Who's so gross
That seeth not this palpable device?"—*Ruh III* iii 6 11

"*Such* things were
That were most precious to me"—*Macbeth*, iv 3 222

* Hence "*such* like" (*Temp* iii 3 59) is a pleonasm

"For no man well of *such* a salve can speak
That heals the wound and cures not the disgrace"

Sonn 34

Coriol iii 2 55, *T G of V* iv 4 70, *A W* i 3 221, *Lear*,
 ii 2 127, *Othello*, iii 3 417

Hence it seems probable that *that* is the relative, *having for its antecedent the previous sentence*, in the following passages from Spenser —

"Whose loftie trees yclad with summer's pride
 Did spread so broad *that* heaven's light did hide"—*F Q* i i 7

"(He) Shook him so hard *that* forced him to speak"—*Ib* 42

Similarly "And the search so slow
Which could not trace them"—*Cymb* i i 65

The licence in the use of these words is illustrated by—

"In me thou seest the twilight of *such* day
As, after sunset, fadeth in the west,
Which by and by black night doth take away
 In me thou seest the glowing of *such* fire
That on the ashes of his youth doth lie
As on the death bed"—*Sonn* 73

In the first case *such as* is used, because *which* follows, in the second, *such that*, because *as* follows So *Hamlet*, iii 4 41-46

"*Such* an act *that* *such* a deed *as*"

Such, so, where

"*Such* a schoole *where* the Latin tongue were properly and
 perfittly spoken"—*ASCH* 45

"In no place so unsanctified
Where such as thou mayest find him"—*Macbeth*, iv 2 81

"So narrow *where* one but goes abreast"
Tr and Cr iii 3 155

280 That as We now use only *such* with *as*, and only *that* with *which*. Since, however, *such* was frequently used with *which*, naturally *that* was also used with *as* (*in which way*) used for *which*. I thus *as* approaches the meaning of a relative pronoun

"I have not from your eyes *that* gentleness
As I was wont to have"—*J C* i 2 33

"Under *these* hard conditions *as* this time
 Is like to lay upon us"—*Ib* 174

"Those arts they have *as* I could put into them"

Cymb v 5 338

"Methinks the realms of England, France, and Ireland
Bear *that* proportion to my flesh and blood

I did the fatal brand Althea burned

Unto the prince's heart at Calydon"—*2 Hen VI* i 1 233

"With *that* ceremonious affection *as* you were wont"

Lear, i 4 63

So after *this*

"I beseech you do me *this* courteous office *as* to know what my offence is"—*T N* iii 4 278

Similarly

"With hate in *those where* I expect most love"

Rich III ii 1 33

Either (1) the nominative is omitted (see 399), or (2) *as* is put for *who*, the relative to an implied antecedent, in

"Two goodly sons,

And, which was strange, the one so like the other

As could not be distinguish'd but by names"

C of E i 1 52.

i.e. (1) "so like that (they) could not be," *as* being used for *that* (see 109), or (2) "the one so like the other," &c. is loosely used for "the two so like each other *as* could not be distinguished"

Similarly *as* is used as a relative after an antecedent implied, but not expressed, by *so* with an adjective

"I cannot but be sad, so heavy-sad

As makes me faint"—*Rich II* ii 2 31

i.e. "I feel such sadness *as*"

281 So (*as*) Under the Relative we have seen that sometimes the antecedent, sometimes the relative, is omitted, without injury to the sense. Similarly in relational constructions, e.g. *so as*, *so that*, &c. one of the two can be omitted

The *as* is sometimes omitted

"I wonder he is *so* fond

(*as*) To trust the mockery of unjust slumbers"

Rich III ii 3 28

"So fond [*i.e.* foolish] (*as*) to come abroad"

M of V iii 3 10

"No woman's heart

So big (*as*) to hold so much"—*T N* ii 4 99

" Shall I *so* much dishonour my fair stars
(as) On equal terms to give him chastisement ? "

Rich II iv i 21

R and J ii 3 91, *Macbeth*, ii 3 55, *Rich II* iii 3 12

As or *who* is omitted in

" And while it is so, none *so* dry or thirsty
Will deign to sip or touch one drop of it "—*T of Sh* v 2 144.
1 c " None is so thirsty (who) will deign " where we should say " as
to deign " Less probably, " none (be he how) *so* (ever) dry "

So and *as* are both omitted in

" Be not (*so*) fond

(*As*) To think that Cæsar bears such rebel blood "—*J C* iii i 40

282 *So* (that) The *that* is sometimes omitted

" I am *so* much a fool (that) it would be my disgrace "

Macb iv 2 27

283. (So) that *So* before *that* is very frequently omitted

" *Ross* The victory fell on us *Dunc* Great happiness "

Ross (So) *that* now Sueno, the Norway's king, craves composition"—*Macbeth*, i 2 59

Compare *Macb* i 7 8, ii 2 7, ii 2 24, *J C* i i 50

In all these omissions the missing word can be so easily supplied from its correspondent that the desire of brevity is a sufficient explanation of the omission

" A sheet of paper

Will o' both sides the leaf, margent and all,

That he was fain to seal on Cupid's name"—*L L L* v 2 9

284 *That*, for *because*, *when* Since *that* represents different cases of the relative, it may mean "in *that*," "for *that*," "because" ("quod"), "or at *which* time" ("quum")

In, or *for that*

" Unsafe the while *that* we must lave our honours," &c

Macbeth, iii 2 39

" O, spirit of love ' How quick and fresh art thou

That (in *that*), nought enters there but," &c

T N i i 10

" Like silly beggars

Who sitting in the stocks refuge their shame,

That (because) many have and others must sit there,

And in this thought they find a kind of ease "

Rich II v 5 27

At which time, when

"In the day *that* thou eatest thereof"—*Gen* ii 17

"Now it is the time of night

That the graves all gaping wide,

Every one lets forth his sprite"—*M N D* v i 387

"So wept Duessa until eventyde,

That shynying lamps in Jove's high course were lit "

SPENS F Q l 5 19

"Is not this the day

That Hermia should give answer of her choice?"

M N D iv i 133

"So, till the judgment *that* yourself arise,

You live in this and dwell in lovers' eyes"—*Sonn* 55

Compare "Then *that*," apparently "then *when*" (*2 Hen IV* iv i 117)

These uses of *that* are now superseded by the old interrogatives *why* and *when*, just as, even in Shakespeare's time, many of the uses of *that* had been transferred to the interrogatives *who* and *which*

"Albeit I will confess thy father's wealth

Was the first motive *that* I wooed thee, Anne "

M W or W iii 4 14

i.e. "for *which*, or *why*, I wooed thee "

The use of *that* for *when* is still not uncommon, especially in the phrase "now *that* I know," &c. It is omitted after "now" in

"But now (*that*) I am return'd, and that war thoughts

Have left their places vacant, in their rooms

Come thronging soft and delicate desires"—*M Ado*, i i 303

So *Rich III* i 2 170, *M N D* iv i 67, 109

That = "in which" in

"Sweet Hero, now thy image doth appear

In the sweet semblance *that* I loved it first"—*M Ado*, v i 260

285 *That* omitted and then inserted. The purely conjunctive use of *that* is illustrated by the Elizabethan habit of omitting it at the beginning of a sentence, where the construction is obvious, and then inserting it to connect a more distant clause with the conjunction on which the clause depends. In most cases the subjects of the clauses are different.

"Though my soul be guilty and *that* I think," &c.

B J Cy's Rev iii

"Were it not thy sour leisure gave sweet leave,
And *that* thou teachest"—*Sonn* 39

"If this law
Of nature be corrupted through affection,
And *that* great minds, of partial indulgence
To their benumbed wills, rest st the same"

Tr and Cr 11 2 179

This may explain (without reference to "but that," 122)

"If frosts and fasts, hard lodging and thyn weeds
Nip not the gaudy blossoms of your love,
But *that* it bear this trial"—*L L L* v 2 813

For "if *that*," see 287

"Think I am dead, and *that* even here thou takest,
As from my death-bed, my last living leave"

Rich II v 1 38

So *T N* v 1 125, *W T* 1 2 84, *A and C* 111 4 31, *P*
of *T* 1 Gower, 11

"I love and hate her, for she's fair and royal,
And *that* she hath all worthy parts more exquisite"

Cymb 111 5 71

i e "for *that*" or "because"

"She says I am not fair, *that* I lack manneers,
She calls me proud, and *that* she could not love me"

A Y L 111 2 16

In the above example the *that* depends upon a verb of speech implied in "calls". This construction is still more remarkable in—

"But here's a villain that would face me down

He met me on the mart, and *that* I beat him"—*C of E* 111 1 7

Compare the French use of "que" instead of repeating "si,"
"quand," &c

286 **Whatsoever that** In the following there is probably an ellipsis

"This and *what* needful else (there be)
That calls upon us"—*Macbeth*, v 8 72

"Fill *whatsoever* star (*it be*) *that* guides my moving
Points on me graciously with fair aspect"—*Sonn* 26

"As if that *whatsoever* god (*it be*) *who* leads him
Were slyly crept into his human powers"—*Coriol* 111 1 235

In the latter, *that* is probably the demonstrative. It might, however, be the conjunctive *that*. See "if *that*," 287

287. That is a conjunctive affix. Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereso), in order to give a relative meaning to words that were originally interrogative, in the same way *that* was frequently affixed *

"*When that* the poor have cried "

7 *C* iii 2 96, *I* V v i 398

"*Why that*"—*Hen* I v 2 31

"You may imagine him upon Blackheath,
When that his lords desire him to have borne
 His bruised helmet and his banded sword
 Before him through the city"—*Hen* I v Prologue, 17

So *I* Y L ii 7 75, ii 3 117 Thus, with the above, explains

"*Edmund* *When* by no means he could

Gloister Pursue him, ho! go utter By no means what?

Edmund Persuade me to the murder of your lordship,

But *that* I told him," &c.—*L* ar, ii i 47

Gradually, as the interrogatives were recognized as relatives, the force of *that*, *so*, *as*, in "*when that*," "*when so*," "*when as*," seems to have tended to make the relative more general and in definite, "who so" being now nearly (and once quite) as indefinite as "whoever." The "ever" was added when the "so" had begun to lose its force. In this sense, by analogy, *that* was attached to other words, such as "if," "though," "why," &c.

"*If that* the youth of my new interest here

Have power to bid you welcome"—*I* of I iii 2 224

Compare

"*If that* rebellion

Came like itself, in base and abject rout "

2 *Hen* IV iv i 32, *I* V i 5 321, v i 375

So *Lea*r, v 3 202, *Rich* III ii 2 7

The fuller form is found, CHAUC *Pard* Tale, 375 "*If so* were *that* I might," and Lodge writes, "*If so* I mourn." Similarly, "*If so* be thou direct"—*Coriol* v i 4 98

Compare

"*While that*"—*Hen* V v 2 16

"*Though that*"

Coriol i i 111, *Lea*r, iv 6 219, *I* V i 3 18

"*I*est *that*"—*Hen* V ii 4 112, *T* V iii 4 381

"*Whether that*"—1 *Hen* VI iv i 28

* St. Mark iii. 35. Where our Version has, "Whoever shall do the will of my Father," Wickliffe has, "*Whoso that* doth

"So as that," frequently found

"Since that"—*Macb* iv 3 106, *Rich III* v 3 202.

"How that" is also frequent. We also find *that* frequently affixed to prepositions for the purpose of giving them a conjunctival meaning

"For that" (*Macb* iv 3 185), "in that," "after that," &c

The Folio has

"Your vertue is my priuilege *for that*
It is not night when I doe see your face
Therefore I thinke I am not in the night "

M N D ii i 220

The Globe omits the full stop after "face," making "for that" (because) answer to "therefore." Others remove the stop after "privilege" and place it after "for that."

Hence we find "but *that*" where we should certainly omit *that*

"The breath no sooner left his father's body
But *that* his wildness, mortified in him,
Seem'd to die too"—*Hen V* i i 26

288 *That, origin of* Is *that*, when used as above, demonstrative or relative? The passage quoted above from Chaucer,* "If so were *that*," renders it probable that a similar ellipsis must be supplied with the other conjunctions "*Though* (it be) *that*," "*Since* (it is) *that*," &c. With prepositions the case is different, e.g. "for *that*," "in *that*," "after *that*." For this use of *that* can be traced to A-S, where we find "for þam þe," i.e. "for this purpose that," "after þam þe," &c. Here "þam" is more emphatic than "þe," and evidently gave rise to the English *that*. But "þam" was the A-S demonstrative. It follows that the *that* is (by derivative use, at all events) demonstrative in "for *that*," or, perhaps we should say, stands as an abridgment for "*that* (demonst) *that* (rel)." In fact, we can trace the A-S "after þam þe" to the E.E. "after *that* *that*," and so to the later "after *that*." Hence we must explain

"The rather

For that I saw the tyrant's power afoot"—*Macb* iv 3 185
as "for *that* (that), i.e. for *that*, because, I saw." It would be wrong, however, to say that *that* in "since *that*" is, by derivative use, demonstrative. On the contrary, "since" in itself (sib þan) contains the demonstrative, and "since *that*" corresponds to "sib-þan þat" where *that* (þat) is relative. And similarly "though *that*" corresponds to the A-S "þeah þe," where *that* (þe) is the relative. The *that* in

* Compare "If so be that

"after that," "before that," invites comparison with the "quam" in "postquam" and "antequam," though in the Latin it is the antecedent, not the relative, that is suppressed. The tendency of the relative to assume a conjunctive meaning is illustrated by the post-classical phrase, "dico quod (or quia) verum est," in the place of the classical "dico id verum esse." Many of the above Elizabethan phrases, which are now disused, may be illustrated from French "Since that," "puisque," "though that," "quoi que," "before that," "avant que," &c. Instead of "for that," we find in French the full form, "par ce que," i.e. "by that (dem.) that (rel.)" It is probable that Chaucer and Mandeville, if not earlier writers, were influenced in their use of the conjunctive *that* by French usage. Even in the phrase "I say *that* it is true," *that* may be explained as having a relative force (like *ὅτι*, "quod," and the French "que"), meaning, "I say *in what way, how that*, it is true." In the phrase, "I come *that* (*in the way in which*, 'ut,' &s, 'afin que') I may see," the relative force of *that* is still more evident.

289 *As* is used in the same way as a conjunctive affix. Thus "while as"

"Pirates still revelling like lords till all be gone
While as the silly owner of the goods
Weeps over them"—2 *Hen VI* 1 1 225

"When as"

"When as the enemy hath been ten to one"—3 *Hen VI* 1 2 75

"When as the noble Duke of York was slain"—*Ib* 11 1 46

So *Ib* v 7 34

"Where as" is used by us metaphorically. But Shakespeare has

"Unto St Alban's,
Where as the king and queen do mean to hawk"
2 *Hen VI* 1 2 57

"They back returned to the princely Place,
Whereas an errant knight they new arrived find"

SPENS *F Q* 1 4 38

So "there as" is used in earlier English. "There that" is also found in Chaucer in a local sense.

Of course the "so" in "whenso," "whereso" &c, is nearly the same in meaning, just as it is the same in derivation, with the *as* in "whenas," &c.

VERBS, FORMS OF

290 Verbs, Transitive (formation of) The termination *en* (the infinitive inflection) is sufficient to change an English monosyllabic noun or adjective into a verb. Thus "heart" becomes "hearten," "light," "lighten," "glad," "gladden," &c. The licence with which adjectives could be converted into verbs is illustrated by

"Eche that enhauncith hym schal be *lowid*, and he that *mekith* hymself shall be *highid*"—WICKLIFFE, *St Luke* xiv 11

In the general destruction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, except in some cases where it was peculiarly necessary to distinguish a noun or adjective from a verb. (So strong was the discarding tendency that even the *e* in "owen," "to possess," was dropped, and Shakespeare continually uses "owe" for "owen" or "own"*) (*T N* 1. 5 329, *Rich II* iv 1 185). The *n* has now been restored. But though the infinitive inflection was generally dropped, the converting power was retained, undiminished by the absence of the condition. Hence it may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification, as—

"Which *happies* (makes happy) those that pay the willing lover"
Sonn 11

"Time will *unfaze* (deface) that (which) fairly doth excel"—*Ib* 5
So

Balm'd (healed)—*Lear*, iii 6 105

Barn—"Barns a harvest"—*R of L*

Bench (sit)—*Lear*, iii 6 40

Bold (embolden)—"Not *bolds* the king"—*Lear*, v 1 26

Brain "Such stuff as madmen

Tongue and *brain* not"—*Cymb* v 4 147

ie "such stuff as madmen use their tongues in, but not their brains"

Child—"Childing autumn"—*M N D* ii 1 112 *ie* "autumn producing fruits as it were children"

Climate—"Climates (neut) [lives] here"—*W T* v 1 170

Cowarded—"That hath so *cowarded* and chased your blood"—*Hen V* ii 2 75

* Compare "The gates are *ope*"—*Coriol* 1 4 43

Coy (to be coy) —“Nay, if he *coy'd*”—*Coriol* v 1 6

Disaster (make disastrous looking) —“The holes where eyes should be which pitifully *disaster* the cheeks”—*A and C* ii 7 18

False —“Has *falsed* his faith”—*SPENS F Q* 1 19 46

Fame —“*Fames* his wit”—*Sonn* 84

Fault —“Cannot *fault* (neut.) twice”—*N P Pref*, B J *Alch* iii 1

Feeble —“And *feebling* such as stand not in their liking”
Coriol 1 1 199

Fever (give a fever to) —“The white hand of a lady *fever* thee,
Shake thou to look on't”—*A and C* iii 13 138

Fond “My master loves her truly,
And I, poor monster, *fond* as much on him”—*T N* ii 2 35

Fool (stultify) “Why, that's the way
To *fool* their preparations”—*A and C* v 2 225

This explains

“Why old men *fool* and children calculate”—*Y C* 1 3 65

Foot —“*Foots*” (kicks)—*Cymb* iii 5 148 On the other hand, in
“A power already *footed*” (*Leas*, iii 2 14), it means “set on
foot,” and in “the traitors late *footed* in the kingdom” (*Ib*
iii 7 45), it means “that have obtained a footing”

Force (to urge forcibly) —“Why *force* you this?”—*Coriol* iii 2 51
Also (to attach force to, regard)

“But ah! who ever shunn'd by precedent
The destin'd ills she must herself assay,
Or *forced* examples 'gainst her own content,
To put the by-past perils in her way?”—*L C* 157

2 c “whoever regarded examples” So *L L L* v 2 440

Furnace —“*Furnaces* sighs”—*Cymb* 1 6 66

Gentle —“This day shall *gentle* his condition”—*Ihn V* iv 3 62

God —“He *godded* me”—*Coriol* v 3 11

Honest —“*Honests* (honours) a lodging”—B J *Sil Wom* 1 1

Inherit (make an inheritor) “That can *inherit* us
So much as of a thought of ill in him”—*Rich II* ii 1 85

Knee (kneel) —“Knee the way”—*Coriol* v 1 5

Lesson (teach) —“*Lesson* me”—*T G of V* ii 7 5, *Rich III* 1 4 246

Linger (make to linger) “Life
Which false hope *lingers* in extremity”
Rich II ii 2 72 *M N D* 1 1 4

Mud — “*Mads*’ (makes angry) — *Rich II* v 5 61

Mellow (ripen, trans) — *T N* 1 3 43

Mist (cover with mist) — “If that her breath will *mist* or *stain* the stone” — *Lear*, v 3 262

Malice — “*Malices*” (bears malice to) — *N P*

Pale (make pale) — “And ’gins to *pale* his uneffectual fire”

Hamlet, 1 5 90

Paining (paining) “’Tis a sufferance *paining*

As soul and body’s severing” — *Hen VIII* 11 3 15

Path (walk) — “For if thou *path* (neuter), thy native semblance on” — *ſ C* 11 1 83

Plain (make plain) — “What’s dumb in show I’ll *plain* in speech”
P of T 111 Gower, 14

Property (treat as a tool) — “They have here *property* me”

T N 1v 2 100, *K ſ* v 2 79

Rag’d (enraged) — There is no corruption (though the passage is marked as corrupt in the Globe) in

“For young colts being *rag’d* do rage the more”

Rich II 11 1 70

Safe — “And that which most with you should *safe* my going,
Fulvia is dead” — *A and C* 1 3 55

ie “make my departure unsuspected by you of dangerous consequences”

Scale (weigh, put in the scale) — “*Scaling* his present bearing with his past” — *Coriol* 11 3 257

Stage (exhibit) — “I do not like to *stage* me to their eyes”

M for M 1 1 69

Stock (put in the stocks) — “*Stocking* his messenger”

Lear, 11 2 139

Stream (unful) — “*Streaming* the ensign” — *Rich II* 1v 1 94

Toil (give labour to) — Probably in

“Why this same strict and most observant watch

So nightly *toils* the subject of the land” — *Hamlet*, 1 1 72

So “*toil’d*,” passive — *Ruh II* 1v 1 96

Tongue — “How might she *tongue* me?” — *M for M* 1v 4 28

ie “speak of, or accuse, me” “*Tongue*” means “speak” 11

“Such stuff as madmen

Tongue, and *brain* not” — *Cymb* v 4 14

Trifle —“*Trifles* (renders trifling) former knowing” —*Macb* II 4 4

Undeaf —“My death's sad tale may yet *undeaf* his ear”

Rich II II 1 6

Verse (expressing in verse) —“*Versing* love” —*M N D* II 1 67

Violent (act violently) —“And *violenteth* in a sense as strong”

Tr and Cr IV 4 4

Wage (pay so E E) —“He *waged* me” —*Coriol* V 6 40

Womb (enclose) —“The close earth *wombs* or the profound sea hides”

W T IV 4 501

Worthied (ennobled) —“That *worthied* him” —*Lear*, II 2 128

The dropping of the prefix *be* was also a common licence. We have recurred to “*bewitch*” and “*belate*,” but Shakespeare wrote—

“And *witch* the world with noble horsemanship”

I Hen IV IV 1 110

“Now spurs the *lated* traveller apace” —*Macbeth*, III 3 6

“Disorder, that hath spoil'd us, *friend* us now”

Hen V IV 5 17

291 Sometimes an intransitive verb is converted into a transitive verb

Cease —“Heaven *cease* this idle humour in your honour”

T of Sh Ind 2 13 So *Cymb* V 5 255

Expire —Time “*expires* a term” —*R and J* I 4 109

Fall —An executioner “*falls* an axe” —*A Y L* III 5 5 and probably (though *fall* may be the subjunctive) in

“Think on me, and *fall* thy edgeless axe” —*Rich III* V 3 135

Peer —“*Peers* (causes to peer) his chin” —*R of L*

Perish —“Thy flinty heart might *perish* (destroy) Margaret”

2 Hen VI III 2 100

Quail (make to quail) —“But when he meant to *quail* and shake the orb” —*A and C* V 11 85

Relish —“*Relishes* (makes acceptable) his nimble notes to pleasing ears” —*R of L*

Remember (remind so Fr) —“Every stride I take

Will but *remember* me what,” &c —*Rich II* I 3 269

Retire (so Fr) —“That he might have *retired* his power”

Rich II II 2 46

Shine —“God doth not *shine* honour upon all men equally” —*B E* 45

Squint —“*Squints* the eye and makes the harelip” —*Lear*, III 4 122

i. e. “makes the eye squint”

Fear This word is not in point It had the signification of "frighten" in A S and E E Hence,

"Thou seest what's past go *fea*, thv king withal"
3 *Hen VI* iii 3 226

"This aspect of mine hath *fear'd* the valiant"
M of V ii i 9

so in Spenser, "Words *fearen* babes"

The same remark applies to "learn," which meant "teach."

"The red plague rid you
For *learning* me your language"—*Tempest*, i 2 365

292 The licence in the formation of verbs arose partly from the unfixed nature of the language, partly from the desire of brevity and force Had it continued, it would have added many useful and expressive words to the language In vigorous colloquy we still occasionally use such expressions as—

"*Grace* me no grace, nor *uncle* me no uncles"—*Rich II* ii 3 87

"*Thank* me no thankings, nor *proud* me no prouds"
R and J iii 5 153

As it is, we can occasionally use the termination *-fy*, as in "stultify," and sometimes the suffix *-en* or the prefix *be-* But for the most part we are driven to a periphrasis

293 Transitive verbs are rarely used intransitively.

Eye (appear) "But, sir, forgive me
Since my becomings kill me, when they do not
Eye well to you —*A and C* i 3 97

Lack (to be needed) —"And what so poor a man as Hamlet is
May do to express his love and friending to you,
God willing, shall not *lack*"—*Hamlet*, i 5 186 So E E

Need (to be needed) —"These ceremonies *need* not"
B J E in &c iii 2

This is perhaps a remnant of the ancient love for impersonal verbs Such verbs would be appropriate to express "need" Hence in *Matt* xix 20, *Mark* x 21, Wickliffe has "faileth to me" and "to thee," where the A V has "what do I lack" and "thou lackest" Similarly, Milton (*Areopagitica*) uses "what *wants* there?" for "what is needed?" and this use still exists in conversation. So often Shakespeare, e.g.

"There *wanteth* now our brother Gloucester here"
Rich III ii i 43

Show (like our "look" compare German "schauen")

"Each substance of a grief hath twenty shadows
Which *shous* like grief itself"—*Rich II* ii. 2 15

294 Verbs Passive (formation of) Hence arose a curious use of passive verbs, mostly found in the participle. Thus "*famous'd* for fights" (*Sonn* 25) means "made famous," but in

"Who, young and simple, would not be so *lover'd*?"—*L C*
lover'd means "gifted with a lover" And this is the general rule. A participle formed from an adjective means "made (the adjective)," and derived from a noun means "endowed with (the noun)" On the other hand, *stranger'd* below means, not "gifted with a stranger," but "made a stranger" This use will be best illustrated by the following examples —

Child'd (provided with children) — "He *child'd* as I *father'd*"
Lear, iii 6 117

Faith'd (believed) — "Make thy words *faith'd*"—*Ib* ii 1 72

Father'd (provided with a father) See above, *Lear*, iii 6 117

Feebled (enfeebled) — *K J* v 2 146

Field'd (encamped in the field) — "Our *field'd* friends"
Coriol i 4 12.

Grav'd (entomb'd) — "G^r*av'd* in the hollow ground"
Rich II iii 2 140

Guild'd (deceitful) — "A *guild'd* shore"—*M of V* iii 2 97

Compare "Beguiled (*i e* made plausible)
With outward honesty, but yet defiled
With inward vice"—*R of L*

Inhabited (made to inhabit) — "O, knowledge ill-*inhabited*, worse
than Jove in a thatch'd house"—*A Y L* iii 3 10

King'd (ruled) — "King'd of our fears, until our fears, resolv'd,
Be by some certain king purged and deposed"—*K J* ii 1 371
i e "ruled by our fears"

Look'd (looking) — "Lean-look'd prophets"—*Rich II* ii 4 11

Lord'd (made a lord) — "He being thus *lord'd*"—*Tempest*, i 2 97

Contrast this with "king'd" above, which means not "made a king," but "ruled as by a king"

Meer'd "When half to half the world opposed,
He being the *meer'd* question"—*A and C* iii 13 10

The word "meered" is marked as corrupt by the Globe but perhaps it is the verb from the adj "meere" or "mere," which in Elizabethan English means "entire" Hence, "he being the *entire* question," i.e. "Antony, being the sole cause of the battle, ought not to have fled"

Million'd — "The *million'd* accidents of time" — *Sonn* 115

Mouth'd — "Mouthed graves" — *Id* 77

Necessited — "I bade her, if her fortunes ever stood
Necessited to help, that by this token
I would relieve her" — *A W* v 3 85

i.e. "made necessitous"

Nighted (benighted) — "His *nighted* life" — *Lear*, iv 5 13, "Thy
nighted colour" — *Hamlet* i 2 68 i.e. "thy night-like colour"

Paled — "Paled cheeks" — *L C* 28

Pensw'd — *Id* 31

Pined — "His *pined* cheek" — *Id* 5

Practised (plotted against) — "The *death practised* duke"
Lear, iv 6 284

Servanted (made subservient) — *Coriol* v 2 89

Slow'd (retarded) — "I would I knew not why it should be *slow'd*"
R and J iv 1 16

Stranger'd (made a stranger) — "Dower'd with our curse, and
stranger'd with our oath" — *Lear*, i 1 207

Toil'd — "I have been so *toil'd*" — *B J E out &c* iii 1

Traded — "Traded pilots" — *Tr and Cr* ii 2 64

Unlook'd (unlooked for) — *Rich III* i 3 214 compare *look* (seek)
Hen V iv 7 76

Unsur'd (unassured) — "Thy now *unsur'd* assurance to the crown"
K J ii 1 471

Vouchsafed (?) — "To your most pregnant and *vouchsafed* ear"
T N iii 1 190

i.e. capable of conceiving and graciously bestowed

Window'd (placed in a window)

"Wouldest thou be *window'd* in great Rome"

A and C iv 14 72

Woman'd (accompanied by a woman)

"Go have him see me *woman'd*" — *Othello*, iii 4 195

Year'd — "Year'd but to thirty" — *B J Sejan* i 1

In many cases a participle seems preferred where an adjective would be admissible, as "million'd" So in *Tempest*, v 1 43, "the *azured* vault"

295 Verbs Passive With some few intransitive verbs, mostly of motion, both *be* and *have* are still used "He *is* gone," "he *has* gone" The *is* expresses the present state, the *has* the activity necessary to cause the present state The *is* is evidently quite as justifiable as *has* (perhaps more so), but it has been found more convenient to make a division of labour, and assign distinct tasks to *is* and *has* Consequently *is* has been almost superseded by *has* in all but the passive forms of transitive verbs In Shakespearian English, however, there is a much more common use of *is* with intransitive verbs

"My life *is* run his compass"—*J C* v 3 25

"Whether he *be* scaped"—3 *Hen VI* 11 1 2

"*Bang* sat"—*L C* st x

"*Being* deep steep'd in age"—*ASCH* 189

"An *enter'd* tide"—*Tr and Cr* 111 3 159

"I *am* arriv'd for fruitful Lombardy"—*T of Sh* 1 1 3

"Pucelle *is* enter'd into Orleans"

1 *Hen VI* 1 5 86, *Cymb* v 4 120

"Five hundred horse *are* march'd up"

2 *Hen IV* 11 1 186

"The king himself *is* rode to view their battle"

Hen V 1v 3 1

"His lordship *is* walk'd forth"—2 *Hen IV* 1 1 3

"The noble Brutus *is* ascend'd"—*J C* 111 2 11

"You now *are* mounted

Where powers are your retainers"—*Hen VIII* 11 4 112

"I *am* descend'd of a gentler blood"—1 *Hen VI* v 4 8

"Through his lips do throng

Weak words, so thick *come* (particip) in his poor heart's aid "

R of L 1784.

Compare our "welcome"

"How now, Sir Proteus, *are* you crept before us?"

T G of V 1v 1 18

So *Rich III* 1 2 259

"Prince John *is* this morning secretly *stolen* away"

M Ado, 1v 2 63

This idiom is common with words of "happening"

"And bring us word how everything *is chanced*"
J C v 4 32, 2 Hen IV 1 1 87

"Things since then *befallen*"—*3 Hen VI 1 1 106*

"Of every one these *happen'd* accidents"—*Temp v 1 249*

"Sad stories *chanced* in the days of old"—*T A 111 2 83*

Hence a participial use like "departed" in

"The treachery of the *two fled* hence"—*W T 11 1 195*

In some verbs that are both transitive and intransitive this idiom is natural

"You were *used* to say"—*Coriol iv 1 3*

Perhaps this is sometimes a French idiom. Thus, "I *am* not *purposed*" (MONTAIGNE, 38), is a translation of "*je ne suis pas délibéré*"

This constant use of "be" with participles of verbs of motion may perhaps explain, by analogy, the curious use of "being" with the present participle in

"To whom *being going*"—*Cymb 111 6 63*

As above mentioned, the tendency to invent new active verbs increased the number of passive to the diminution of neuter verbs

"Poor knave, thou *art o'erwatched*."—*J C iv 3 241*

"Be *wreak'd* (*ie* avenged) on him"—*V and A So, N P 194*

"Possess" was sometimes used for to "put in possession," as in "*Possess* us, *possess* us" (*T N 11 3 149*) *ie* "inform us" So *M of V iv 1 35* Hence the play on the word

"Deposing thee before thou wert *possess'd* (of the throne),
 Which art *possessed* (with a spirit of infatuation) to destroy
 thyself"—*Rich II 11 1 107-8, M of V 1 3 65*

We still say a man "is well read" But in *Macb 1. 4 9*, there is—

"As one that had *been studied* in his death"

"For Clarence is *well-spoken*"—*Rich III 1 3 348*

"I *am declined* into the vale of years"—*Othello, 111 3 265*

"How comes it, Michael, you *are* thus *forgot*?"
Ib 11 3 188

ie "you have forgotten yourself"

"If I had been *remembered*"—*Rich III 11 4. 22*

We still say "well-behaved," but not

"How have I *been behaved*"—*Othello, iv 2 106*

It was perhaps already considered a vulgarity, for Dogberry says (*M A lo*, iv 2 1)

“Is our whole *dissembly appear d*?”

and in a prose scene (*Coriol* iv 3 9)—

“Your favour is well *appear'd* (fol) by your tongue”

Perhaps, however, *appear* was sometimes used as an active verb See *Cymb* iv 2 47, iii 4 148, quoted in 296

296 Verbs Reflexive The predilection for transitive verbs was perhaps one among other causes why many verbs which are now used intransitively, were used by Shakespeare reflexively. Many of these were derived from the French

“Advise you”—*T N* iv 2 102

“Where then, alas! may I *complain myself*?”—*Rich II* i 2 42

“Endeavour *thyself* to sleep”—*T N* iv 2 104

“I do *repent me*”—*Rich II* v 3 52

“Repose you”—*Ib* ii 3 161

“He *retur'd himself*”—*Rich II* iv 1 96, *Coriol* i 3 30, which is in accordance with the original meaning of the word

It has been shown above that “fear” is used transitively for “fighten” Hence, perhaps, as in Greek φοβούμαι,

“I fear me”—*2 Hen VI* i 1 150

Appear is perhaps used reflexively in

“No, no, we will hold it as a dream till it *appear itself*”

M A do, i 2 22

“If you could wear a mind

Dark as your fortune is, and but disguise

That which to *appear itself* must not yet be”—*Cymb* iii 4 148

i.e. “that which, as regards showing itself, must not yet have any existence” Though these passages might be perhaps explained without the reflexive use of *appear*, yet this interpretation is made more probable by

“Your favour is well *appear'd*”—*Coriol* iv 3 9

297 Verbs Impersonal An abundance of Impersonal verbs is a mark of an early stage in a language, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in modern English. Thus—

"It yearns me not"—*Hen V* iv 3 26

"It would pity any living eye"—*SPENS F Q* i 6 48

Con p 2 Maccabees iii 21 "It would have pitied a man"

"It dislikes me"—*Othello*, ii 3 49

So "it likes me," "meseems," "methinks," &c

"Which likes me"—*Hen V* iv 3 77

And therefore *like* is probably (not merely by derivation, but consciously used as) impersonal in

"So like you, sir"—*Cymb* ii 3 59

Want is probably not impersonal but intransitive, "is wanting," in

"There wants no diligence in seeking him?"—*Cymb* iv 3 20

The singular verb is quite Shakespearian in

"Though bride and bridegroom wants (are wanting)

For to supply the places at the table"—*T of Sh* iii 2 248

So in "*Sufficeth* my reasons are both good and weighty"—*Ib* i 1 252

"*Sufficeth* I am come to keep my word"—*Ib* iii 2 108

the comma after "*sufficeth*" is superfluous, "that I am come to keep my word *sufficeth*"

In

"And so betide to me

As well I tender you and all of yours,"—*Rich III* ii 4 71

betide may be used impersonally But perhaps *so* is loosely used as a demonstrative for "such fortune," in the same way in which *as* (280) assumes the force of a relative If *betide* be treated as impersonal, *befal* in "fair *befal* you" may be similarly treated, and in that case "fair" is an adverb But see (5) The supposition that "betide" is impersonal and "fair" an adverb is confirmed by "Well be (it) with you, gentlemen"—*Hamlet*, ii 2 398

The impersonal *needs* (which must be distinguished from the adverbial genitive *needs*) often drops the *s*, partly, perhaps, because of the constant use of the noun *need* It is often found with "what," where it is sometimes hard to say whether "what" is an adverb and *need* a verb, or "what" an adjective and *need* a noun

"What *need* the bridge much broader than the flood?"

M Ado, i 1 318

either "*why need* the bridge (be) broader?" or "*what need* is there (that) the bridge (be) broader?" (Comp "How chance" (37)

* See 293

Comp the old use of "thinketh" (seemeth)

"Where *it thinks* best unto your royal self"—*Rich III* iii 1 63

The Folio has *thinkst* and perhaps this is the true reading, there being a confusion between "*it thinks*" and "*thinkst thou*" Compare "*thinkst thee*" in

"Doth it not, *thinkst thee*, stand me now upon?"—*Hamlet*, v 2 63

The impersonal and personal uses of *think* were often confused Chapman (Walker) has "*methink*" *S* seems to have been added to assimilate the termination to that of "*methinks*" in "*methoughts*." (*W T* 1 2 154, *Rich III* 1 4 9)

It is not easy, perhaps not possible, to determine whether, in the phrase "*so please your highness*," *please* is used impersonally or not, for on the one hand we find, "*So please him come*,"

(*J C* iii 1 140),

and on the other,

"If *they please*"—*W T* ii 3 142

"I do repent but *Heaven hath pleased it so*"—*Ham* iii 4 173

VERBS, AUXILIARY

298 *Be, Beest, &c*, was used in A-S (*beon*) generally in a future sense Hence, since the future and subjunctive are closely connected in meaning, *be* assumed an exclusively subjunctive use, and this was so common, that we not merely find "*if it be*" (which might represent the proper inflected subjunctive of *be*), but also "*if thou beest*," where the indicative is used subjunctively

"If, after three days' space, thou here *beest found*"

2 *Hen VI* iii 2 295

"*Beest thou sad or merry*,

The violence of either thee becomes"—*A and C* 1 5 59

And (Matzner, vol 1 p 367), *bee, beest, bee*, pl *bee*, is stated by Wallis to be the regular form of the subjunctive Hence, from the mere force of association, *be* is often used (after *though, if*, and other words that often take the subjunctive) without having the full force of the subjunctive Indeed any other verb placed in the same context would be used in the indicative Thus

"*Though* Page *be* a secure (careless) fool, and *stands* so firmly on his wife's frailty"—*M W of W* ii 1 242

"If Hamlet from himself *be* ta'en away

And, wher he's not himself, *does wrong* Laertes"—*Ham* v 2 245

"If he *be* a whoremonger and *comes* before him,
He were as good go a mile on his errand"—*M for M* iii 2 38

299. *Be* in questions and dependent sentences

So, as a rule, it will be found that *be* is used with some notion of doubt, question, thought, &c, for instance, (a) in questions, and (b) after verbs of thinking

(a) "*Be* my horses ready?"—*Lear*, i 5 36

"*Be* the players ready?"—*Hamlet*, iii 2 111

This is especially frequent in questions of appeal

"Where *be* his quiddities?"—*Hamlet*, v i 107

"Where *be* thy brothers?"—*Rich III* iv 4 92

"Where *be* the bending knees that flatter'd thee?

Where *be* the thronging troops that follow'd thee?"

Ib iv 4 95-6

And in questions implying doubt, e.g. "where can they be?"

"Where *be* these bloody thieves?"—*Othello*, v i 64

Partly, perhaps, by attraction to the previous *be*, partly owing to the preceding *where*, though not used interrogatively, we have

"Truths would be tales,

Where now half tales *be* truths"—*A and C* ii 2 137

(b) "*I think* it *be*, sir, I deny it not"—*C of E* v i 379

"*I think* this Talbot *be* a fiend of hell"—*I Hen VI* ii i 46

"*I think* he *be* transformed into a beast"—*A Y L* ii 7 1

"*I think* it *be* no other but even so"—*Hamlet*, i i 108

So *I Hen IV* ii i 12, *T G of V* ii 3 6

Be expresses more doubt than *is* after a verb of thinking. In the following, the Prince thinks it *certain* that it is past midnight, the Sheriff thinks it *may possibly be* two o'clock.

"*Prince* I think it *is* good morrow, is it not?"

Sheriff Indeed, my lord, I think it *be* two o'clock "

I Hen IV ii 4 573

Very significant is this difference in the speech of the doubtful *Othello*—

"*I think* my wife *be* honest, and *think* she *is* not,"

Othello, iii 3 384

where the *is* is emphatic and the line contains the extra dramatic syllable. *Be* is similarly used by a jealous husband after "hope "

"*Ford* Well, I *hope* it *be* not so"—*M W of W* ii i 113

where the hope is mixed with a great deal of doubt

"I kissed it (the bracelet)
 I *hope* it *be* not gone to tell my lord
 That I kiss aught but he,"—*Cymb* II 3 153

where, though the latter part is of course fanciful, there is a real
 fear that the bracelet may be lost

Also, in a dependent sentence like the following

"Prove true
 That I, dear brother, *be* now ta'en for you"—*T N* III 4 410
Be follows "when," as "where" above, especially where *when*
 alludes to a future possibility

"Haply a woman's voice may do some good
 When articles too nicely urged *be* stood on"—*Hen V* v 2 93
 In "Alas, our frailty is the cause, not we,
 For such as we are made, of such we *be*,"—*T N* II 2 33
 it can scarcely be asserted that "for" is "for that" or "because"
 It is more probable that the scene originally ended there, and that
 Shakespeare used *be* in order to get the rhyme, which so often termi-
 nates a scene

300 *Be* is much more common with the plural than the singular
 Probably only this fact, and euphony, can account for

"When blood *is* nipp'd and ways *be* foul"—*L L L* v 2 926
 In "When he sees reason of fears, as we do, his fears out of
 doubt *be* of the same relish as ours,"—*Hen V* IV 1 113
 the *be* may partly be explained as not stating an independent fact,
 but a future event, dependent on the clause "when," &c. Partly,
 perhaps, "out of doubt" is treated like "there is no doubt that,"
 and *be* follows in a kind of dependent clause

Be is also used to refer to a number of persons, considered not
 individually, but as a kind or class

"O, there *be* players that I have seen play, and heard others
 praise, and that highly, that," &c.—*Hamlet*, III 2 32, 36 44

"There *be* some spots are painful"—*Tempest*, III 1 1

But it cannot be denied that the desire of euphony or variety
 seems sometimes the only reason for the use of *be* or *are*

"Where *is* thy husband now? Where *be* thy brothers?
 Where *are* thy children?"—*Rich III* IV 4 92

301 *Were* What has been said above of *be* applies to *were*,
 that it is often used as the subjunctive where any other verb would

not be so used, and indeed where the subjunctive is unnecessary or wrong, after "if," "though," &c, and in dependent sentences

In early authors there seems to have been a tendency to use *should* for *shall*, and *were* for *be* after "that" in subordinate sentences "Go we fast that we *were* there" "Let us pray that he *would*" "My will is that it *were* so" In these sentences a wish is implied, and *were*, perhaps, indicates the desire that the wish should be fulfilled, not hereafter, but at once, as a thing of the past

"I am a rogue, *if I were* not at half sword with a dozen of them two hours together"—*1 Hen IV* ii 4 182

"If there *were* anything in thy pocket but tavern reckonings, I am a villain"—*1 Hen IV* iii 3 180

"What if we do omit

This reprobate till he *were* well inclined?"—*M for M* iv 3 78

In some of these passages there may be traced, perhaps, a change of thought "I am a rogue (that is, I should be), if it *were* true that I was not," &c "What if we omit (what if we were to omit) this reprobate till he *were* well inclined?"

"*Duchess* I pray thee, pretty York, who told thee this?

York Grandam, his nurse

Duchess His nurse? Why, she was dead ere thou wert born

York If *'twere* not she, I cannot tell who told me"

Rich III ii 4 34.

"If ever Bassianus, Cæsar's son,

Were gracious in the eyes of royal Rome,

Keep then this passage to the Capitol"—*T A* i i 11

Comp 2 *Hen IV* v 2 83, *A and C* i 3 41

"No marvel, then, though he *were* ill-affected"—*Lear*, ii i 100 where the meaning is "It is no wonder, then, that he *was* a traitor," and no doubt of future meaning is implied

Somewhat similar is an idiom common in good authors even now "It is not strange that he should have succeeded," for the shorter and simpler, "It is not strange that he succeeded"

"Lamachus, whom they sent hither, though he *were* waxen now somewhat old"—*N P* 172

So, but with a notion of concession,

"And *though* (granting that) he *were* unsatisfied in getting,

Which *was* a sin, yet in bestowing, madam,

He *was* most princely"—*Hen VIII* iv 2 55

"If it *were* so it *was* a grievous fault"—*J C* iii 2 84

So, beginning with certainty

"She *that was* ever fair and never proud"—*Othello*, i i 149
and ending with doubt

"She was a wight, *if ever* such wight *were*"—*Ib* ii i 159

In dependent sentences even after "know," as well as "think "

"I would I had thy inches thou shouldst *know*
There *were* a heart in Egypt"—*A and C* i 3 41

"Which of your friends have I not strove to love,
Although I *knew* he *were* mine enemy"—*Hen VIII* ii 4 31

"Imagine 'twere the right Vincentio"—*T of Sh* iv 4 12

"As who should *say* in Rome no justice *were*"—*T A* iv 3 20

"But that it eats our victuals, I should *think*
Here *were* a fairy"—*Cymb* iii 6 42

"He will lie, sir, with such volubility that you would *think* truth
were a fool"—*A W* iv 3 285 *

302 *Were* is used after "while" in

"If they would yield us but the superfluity *while* it *were* whole
some"—*Coriol* i i 18

and, still more remarkably, after "until," referring to the past, in

"It hath been taught us from the primal state
That he which is, was wish'd *until* he *were*"

A and C i 4 42

The following is contrary to our usage, though a natural attraction

"And they it *were* that ravished our sister"—*T A* v 3 99
for "it was they" See 425 at end

Can See May, 307

303 *Do, Did* original use In Early as in modern English, the present and past indefinite of the indicative were generally represented by inflected forms, as "He comes," "He came," without the aid of *do* or *did*. *Do* was then used only in the sense of "to cause," "to make," &c, and in this sense was followed by an infinitive

* In this and many other instances the verb in the second clause may be attracted into the subjunctive by the subjunctive in the first clause

"I hey have *done* her understonde"—GOWER *
i.e. "they have caused her to understand"

Similarly it is used like the French "*faire*" or "*laisser*" with the ellipsis of the person who is "caused" to do the action, thus—

"*Do* stripen me and put me in a sakke,
 And in the nexte river *do* me drenche"

CHAUCER, *Marchante's Tale*, 10,074

i.e. "cause (some one) to strip me—to diench me"

In the same way "let" is repeatedly used in Early English

"He *let* make Sir Kay seneschal of England"—*Morte d'Arthur*
 where a later author might have written "he *did* make"

Gradually the force of the infinitive inflection *en* was weakened and forgotten, thus "*do* stripen" became "*do* strip," and *do* was used without any notion of causation †

Sometimes *do* is reduplicated, as

"And thus he *did do* slen hem alle three"—CHAUCER, *C T* 7624
 or used with "let," as in

"He *let* the feste of his nativitee
Don crie"—CHAUCER, *C T* 10,360

The verb was sometimes used transitively with an objective noun, as

"He *did* thankings"—WICKLIFFE, *St Matt* xv 36
 and so in Shakespeare in

"*Do* me some charity"—*Lear*, III 4 61

"This fellow *did* the thund (daughter) a blessing"

Lear, I 4 115

"*Do* my good-morrow to them"—*Hen I* iv 1 26

"To *do* you salutation from his master"

J C iv 2 5, *Rich III* v 3 210

"After the last enchantment you *did* here"—*T N* III 1 123
 and in the words "to don," *i.e.* "put on," and "dout," *i.e.* "put out"

But as a rule *do* had become a mere auxiliary, so that we even find it an auxiliary to itself, as in

"Who *does do* you wrong?"—*T N* v 1 143

* Quoted from Richardson's Dictionary

† The question may arise why *do* was preferred to *let* as an auxiliary verb. Probably the ambiguity of *let*, which meant both "suffer" and "hinder," was an obstacle to its general use.

304 Do, did. How used by Shakespeare? In *St Matt* xv 37, Wickliffe has "and alle eten," Tyndal, &c., "all *die* eat" It is probable that one reason for inserting the *did* here was the similarity between the present and past of "eat," and the desire to avoid ambiguity In the following verse, however, Wickliffe has "etun," Tyndal "ate," and the rest "did eat" This shows how variable was the use of *did* in the sixteenth century, and what slight causes determined its use or non-use The following passage in connection with the above would seem to show that *did* was joined to *eat* to avoid ambiguity, and when it was not joined to other verbs

"And the Peloponnesians *did eat* it up while the Byzantines *died*"—N P 180

It can hardly be denied that in such lines as

"It *lifted* up it (so Folio) head, and *did* address
Itself to motion,"—*Hamlet*, 1 2 216

the *did* is omitted in the first verb and inserted in the second simply for the sake of the metre *Did* is commonly used in excited narrative

"Horses *did* neigh, and dying men *did* groan,
And ghosts *did* shriek and squeal about the streets" J C 11 2 23

"The sheeted dead
Did squeak and gibber in the Roman streets" 116
Hamlet, 1 1 116

But in both the above passages the inflection in *-ed* is also used

305 Verbs. "Do" omitted before "Not" In Early English the tenses were represented by their inflections, and there was no need of the auxiliary "do" As the inflections were disused, "do" came into use, and was frequently employed by Elizabethan authors They, however, did not always observe the modern rule of using the auxiliary whenever *not* precedes the verb Thus—

"I not doubt"—*Temp* 11 1 121

"Whereof the ewe not bites"—*Ib* v 1 38

"It not belongs to you"—2 *Hen IV* 1v 1 98

"It not appears to me"—*Ib* 107

"Hear you bad writers and though you not see"

BEAUMONT on B J

"On me whose all not equals Edward's moiety"

Rich III 1 2 259

"Neat Terence, witty Plautus, now not please"

B J *on Shakespeare*

Less commonly in a subordinate sentence

"I beseech you that you not delay"—*Coriol* 1 6 60

Later, a rule was adopted that either the verb, or the auxiliary part of it, must precede the negative "I doubt not," or "I do not doubt" Perhaps this may be explained as follows The old English negative was "ne" It came before the verb, and was often supplemented by a negative adverb "nawicht," "nawt," "noht" (which are all different forms of "no whit" or "naught"), coming after the verb

"His hors was good, but he *ne* was *not* gae"

CHAUCER, *C T* 74

(Compare in French "ne pas," in Latin, "non (nenu)," & "ne unum") In the fifteenth century (Matzner) this reduplication began to pass out of fashion In Shakespeare's time it had been forgotten, but, perhaps, we may trace its influence in the double negative "*nor* will *not*," &c, which is common in his works

"Vex not yourself, *nor* strive *not* with your breath"

Rich II 11 1 3

Possibly the idiom now under consideration is also a result of the Early English idiom The *not*, which had ousted the old dual negative "ne" "not," may have been thought entitled to a place either before or after the verb Latin, moreover, would tend in the same direction It must further be remembered that *not* is now less emphatic than it was, when it retained the meaning of "naught" or "no-whit" We can say, "I *in no way* trust you," or, perhaps, even "I *no whit* trust you," but *not* is too unemphatic to allow us to say "I *not* trust you" Hence the "do" is now necessary to receive a part of the emphasis

Not is sometimes found in E E and A -S between the subject and the verb, especially in subordinate sentences where the *not*, "no-whit," is emphatic

306 Do, Did, omitted and inserted In modern English prose there is now an established rule for the insertion and omission of *do* and *did* They are inserted in negative and interrogative sentences, for the purpose of including the "not" or the subject of

the interrogation between the two parts of the verb, so as to avoid ambiguity. Thus "*Do* our subjects revolt?" "*Do* not forbid him." They are not inserted except for the purpose of unusual emphasis in indicative sentences such as "I remember." In Elizabethan English no such rule had yet been established, and we find—

"Revolt our subjects?"—*Rich II* iii 2 100

"Forbid him not"—*Mark ix* 39 E V

On the other hand—

"I *do* remember"—*T N* iii 3 48

This licence of omission sometimes adds much to the beauty and vigour of expression

"Gives not the hawthorn bush a sweeter shade?"

3 Hen VI ii 5 42

is far more natural and vigorous than

"*Does* not the hawthorn-bush give sweeter shade?"

307. Can, May, Might *May* originally meant "to be able" (E E "mag," A S "magan," German "mogen"). A trace of this meaning exists in the noun "might," which still means "ability." Thus we find

"I am so hungry that I *may* (can) not slepe"

CHAUCER, *Monke's Tale*, 14,744

"Now help me, lady, with ye *may* and can"

Knight's Tale, 2,314

In the last passage *may* means "can," and "ye can" means "ye have knowledge or skill." This, the original meaning of "can," is found, though very rarely, in Shakespeare

"I've seen myself and served against the French,

And they *can* well on horseback"—*Hamlet*, iv 7 85

1 c "they are well skilled"

"And the priest in surplice white

That defunctive music *can*"—*Phoenix and Turtle*, 14.

And perhaps in

"The sum of all I *can*, I have disclosed,

Why or for what these nobles were committed

Is all *unknown* to me, my gracious lady"

Rich III ii 4 10

"The strong'st suggestion

Our worse genius *can*"—*Tempest*, iv 1 27

A trace of this emphatic use of *can* is found in

"What *can* man's wisdom

In the restoring his bereaved sense?"—*Lear*, iv 4 8

But, as "can" (which even in A -S meant "I know how to" and therefore "I am able") gradually began to encroach on *may*, and to assume the meaning "to be able," *may* was compelled to migrate from "ability" to "possibility" and "lawfulness." Thus "mogen" signifies moral, "konnen" physical, possibility. In the following passage

"From hence it comes that this babe's bloody hand

May not be cleansed with water of this well,"—*F* Q ii 10

it is not easy at once to determine whether *may* means "can" or "is destined," "must," "ought." Hence we are prepared for the transition which is illustrated thus by Bacon *

"For what he *may* do is of two kinds, what he *may* do as *just* and what he *may* do as *possible*."

308 *May* in "I *may* come" is therefore ambiguous, since it may signify either "lawfulness," as in "I *may* come if I like," or "possibility," as in "I *may* come, but don't wait for me." In the latter sentence the "possibility" is transposed so as to include the whole sentence "it is possible that I may come," just as—

"He needs not our mistrust,"—*Macb* iii 3 2

means "it is not necessary that we should mistrust him."

309 *May* is used with various shades of the meaning of "permission," "possibility," &c

"He shall know you better, sir, if I *may* live to report you."

M for *M* iii 2 172

i.e. "if I am *permitted* by heaven to live long enough."

It is a modest way of stating what ought to be well known, in

"If you *may* please to think I love the king"—*W* T iv 4 532

"A score of ewes *may* be worth ten pounds"—*2 Hen* IV iii 2 57

i.e. "is *possibly* worth ten pounds." "*May* be" is often thus used almost adverbially for possibly

In "Season your admiration for awhile

Till I *may* deliver,"—*Hamlet*, i 2 193

may means "can," "have time to"

"*May* (can) it be possible?"—*Hen* V ii 2 100

* Quoted from Todd's "Johnson"

310 May with a Negative Thus far Elizabethan and modern English agree, but when a negative is introduced, a divergence appears

In "I *may* not come" *may* would with us mean "possibility," and the "not" would be connected with "come" instead of *may*, "my not-coming is a possibility." On the other hand, the Elizabethans frequently connect the "not" with *may*,* and thus with them "I *may*-not come" might mean "I can-not or must not come." Thus *may* is parallel to "must" in the following passage —

"Yet I must not,

For certain friends that are both his and mine,

Whose loves I *may* not drop"—*Macb* iii i 122

Probably this disuse of *may* in "may not" (in the sense of "must not") may be explained by the fact that "may not" implies compulsion, and *may* has therefore been supplanted in this sense by the more compulsory "must."

311 May used for the old subjunctive in the sense of purpose

If we compare Wicliffe's with the sixteenth-century Versions of the New Testament, it appears that, in the interval, the subjunctive had lost much of its force, and consequently the use of auxiliary verbs to supply the place of the subjunctive had largely increased

In i *Cor* iv 8, Wicliffe has, "And I wold that ye regne, that also we *regnen* with you," where the later Versions, "And I would to God that ye did reign, that we also *might reign*." So also *Col* i 28 "Techynge eche man in al wisdom, that we *offre* eche man perfight," where the rest have "that we *may* offer" or "to offer." So *ib* 25, "that I *fulle* the word of God" for "that I may fulfil." But *may* is found very early used with its modal force

The subjunctive of purpose is found in—

"Go bid thy mistress she strike upon the bell"—*Macb* ii i 31

"Sir, give me this water that I thirst not"—*St John* iv 15

"He wills you, in the name of God Almighty,

That you divest yourself"—*Hen V* ii 4. 78

But it was not easy to distinguish the subjunctive representing an

* So in ante Elizabethan English, and in Spenser, we find "nill," "not," for "will not," "wot not," "nam" for "am not," &c. "Cannot" is also a trace of the close connection between the verb and the accompanying negative

object, from the indicative representing a fact, since both were used after "that," and there was nothing but their inflections (which are similar in the plural) to distinguish the two. The following is an instance of the indicative following "that"—

"But freshly looks and over bears attain
With cheerful semblance and sweet majesty,
That every wretch pining and pale before,
Beholding him, plucks comfort from his looks"

Hen V iv Prologue, 39

Hence arose the necessity, as the subjunctive inflections lost their force, of inserting some word denoting "possibility" or "futurity" to mark the subjunctive of purpose. "Will" is apparently used in this sense as follows—

"Therefore in fierce tempest is he coming,
In thunder and in earthquake like a Jove,
That, if requiring fail, he *will* compel"—*Hen V ii 4 101*

But, as a rule, *may* was used for the present subjunctive and *might* for the past, according to present usage. "That" is omitted in

"Direct mine arms I *may* embrace his neck"—*Hen VI ii 5 37*
i.e. "that I may embrace"

In "Lord marshal, command our officers at arms
Be ready to direct these home alarms,"—*Rich II i 1 204-5*
it is doubtful whether "be" is the subjunctive or the infinitive with "to" omitted (349). I prefer the former hypothesis, supplying "that" after "command." Compare

"Some one take order Buckingham *be* brought
To Salisbury"—*Rich III iv 4 539*

So "that" is omitted before "shall"

"The queen hath heartily consented he *shall* espouse Elizabeth"
Rich III iv 5 18

312 **Might**, the past tense of *may*, was originally used in the sense of "was able" or "could"

"He was of grete elde and *might* not travaile"—R. BRUNNE
So "That *mought* not be distinguish'd"—*3 Hen VI v 2 45*

"So loving to my mother,
That he *might* not betwixt the winds of heaven
Visit her face too roughly"—*Hamlet, i. 2. 141*
i.e. "*could* not bring himself to allow the winds," &c

It answers to "can" in the following —

' *Ang* Look, what I will not that I *cannot* do
Isab But *might* you do't, and do the world no wrong? "
M for M 11 2 52

' *Might* you not know she would do as she has done? "
A W 111 4 2

1 e " *Could* you not know "

" I *might* not thus believe
 Without the sensible and true avouch
 Of mine own eyes "—*Hamlet*, 1 1 56

" But I *might* see young Cupid's fiery shaft quench'd in the chaste
 beams of the wat'ry moon "—*M N D* 11 1 161

" In that day's feats,
 When he *might* act the woman in the scene,
 He proved best man i' the field "—*Coriol* 11 2 100

2 e "when he was young enough *to be able* to play the part of a
 woman on the stage "

Might naturally followed *may* through the above-mentioned changes. Care must be taken to distinguish between the indicative and the conditional use of *might*. "How *might* that be?" (indicative) would mean "How was it possible for that to take place?" On the other hand, "How *might* that be?" (subjunctive) would mean "How would it be possible hereafter that this should take place?" The same ambiguity still attends "could." Thus "How *could* I thus forget myself yesterday!" but "How *could* I atone to-morrow for my forgetfulness yesterday?"

313 *May*, *Might*, like other verbs in Elizabethan English, are frequently used optatively. We still use *may* thus, as in "May he prosper!" but seldom or never *might*. But it is clear that—

"Would I *might*
 But ever see that man,"—*Temp* 1 2 168

naturally passes into "*Might* I but see that man," Thus we have—

"Lord worshipp'd *might* he be"—*M of V* 11 2 98

314 *Must* (E E *moste*) is the past tense of the E E present tense *mot*, which means "he is able," "he is obliged." From meaning "he had power to do it," or "might have done it," the word came to mean "ought," and it is by us generally used with a notion of compulsion. But it is sometimes used by Shakespeare to

mean no more than definite futurity, like our "is to" in "He *is to* be here to-morrow"

"He *must* fight singly to-morrow with Hector, and *is* so prophetically proud of an heroical cudgelling that he raves in saying nothing"—*Tr and Cr* iii 3 247

So, or nearly so, probably in

"Descend, for you *must* be my sword bearer"

M of V ii 6 40

And somewhat similar, without the notion of compulsion, is the use in *M of V* iv i 182, *M N D* ii i 72

It seems to mean "is, or was, destined" in

"And I *must* be from thence"—*Macbeth*, iv 3 212

So "A life which *must* not yield
To one of woman born"—*Ib* v 8 12

315 Shall *Shall* for *will* *Shall* meaning "to owe" is connected with "ought," "must,"* "it is destined"

Thus,

"If then we *shall* shake off our slavish yoke,
Imp out our drooping country's broken wing,
Away with me"—*Rich II* ii 2 291

i.e. "if we are to, ought to"

"Fair Jessica *shall* be my torch-bearer"—*M of V* ii 4 40

i.e. "is to be"

Hence *shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity, without reference to "will" (desire)

"If much you note him,
You *shall* offend him and extend his passion"—*Macb.* iii 4 57
i.e. "you are sure to offend him"

So probably,

"Nay, it *will* please him well, Kate, it *shall* (is sure to) please him"
Hen V v 2 269

"My country
Shall have more vices than it had before"—*Macb* iv 3 47

"And, if I die, no man *shall* pity me"—*Rich III* v 3 201

i.e. "it is certain that no man will pity me"

* "Thou *shalt* not," &c

There is no notion of compulsion on the part of the person speaking in

"They *shall* (are sure to) be apprehended by and by"

Hen V ii 2 2

"If they do this (conquer),

As, if please God, they *shall* (are destined to do) "

Hen V iv 3 120

The notion of necessity, *must*, seems to be conveyed in

"He that parts us *shall* bring a brand from heaven,

And fire us hence like foxes"—*Lear*, v 3 22

In "He *shall* wear his crown,"—*J C* i 3 87

shall means "is to" So in

"Your grace *shall* understand"—*M of V* iv i 149

"What is he that *shall* (is to) buy?"—*A Y L* ii 4 88

"Men *shall* deal unadvisedly sometimes "

Rich III iv 4 292

and "men cannot help making mistakes "

"He that escapes me without some broken limb *shall* (must, will have to), acquit him well"—*A Y L* i i 134

"*K* Desire them all to my pavilion

Glost We *shall*, my lord"—*Hen V* iv i 27

In the last passage, "*I shall*" has a trace of its old meaning, "I ought" or perhaps there is a mixture of "I am bound to" and "I am sure to" Hence it is often used in the replies of inferiors to superiors

"*King Henry* Collect them all together at my tent

I'll be before thee

Extingham I *shall* do't, my lord"—*Hen V* iv i 305

"Fear not, my lord, your servant *shall* do so "

M N D ii i 26b

So *A W* v 3 27, *A and C* iii 12 36, iv 6 3, v i 3, *Hen V* iv 3 126, *M for M* iv 4 21, *A and C* v i 68

"You *shall* see, find," &c, was especially common in the meaning "you may," "you will," applied to that which is of common occurrence, or so evident that it *cannot but be* seen

"You *shall* mark

Many a duteous and knee crooking slave,

That, doting on his own obsequious bondage,

Wears out his time Whip me such honest knaves "

Othello, i i 440

Shall is sometimes colloquially or provincially abbreviated into
se, s

"Thou's hear our counsel"—*R and J* 1 3 9

"I'se try"—*Lear*, iv 6 246 (See 461)

316 **Will** You will He will Later, a reluctance to apply a word meaning necessity and implying compulsion* to a person addressed (second person), or spoken of (third person), caused post-Elizabethan writers to substitute *will* for *shall* with respect to the second and third persons, even where no *will* at all, *i e* no purpose, is expressed, but only futurity Thus *will* has to do duty both as *will* proper, implying purpose, and also as *will* improper, implying merely futurity Owing to this unfortunate imposition of double work upon *will*, it is sometimes impossible to determine, except from emphasis or from the context, whether *will* signifies purpose or mere futurity Thus (1) "He *will* come, I cannot prevent him," means "He *wills* (or is determined) to come," but (2) "He *will* come, though unwillingly," means "His coming is certain"

Will is seldom used without another verb

"I *will* no reconciliation"—*Hamlet*, v 2 258

So in "I *will* none of it" (See 321)

317 **Shall** You shall He shall On the other hand *shall*, being deprived by *will* of its meaning of futurity, gradually took up the meaning of compulsory necessity imposed by the first person on the second or third Thus "You *shall* not go," or even "You *shall* find I am truly grateful" (Not "you *will* find," but "I will so act that you *shall* perforce find," &c)

The prophetic *shall* ("it *shall* come to pass") which is so common in the Authorized Version of the Bible, probably conveyed to the original translators little or nothing more than the meaning of futurity But now with us the prophetic *shall* implies that the prophet identifies himself with the necessity which he enunciates Thus the Druid prophesying the fall of Rome to Boadicea says—

"Rome *shall* perish"—COWPER

* *Coriol* iii 1 90, "Mark you his *absolute 'shall'*" A similar feeling suggested the different methods of expressing an imperative in Latin and Greek and the substitution of the optative with *av* for the future in Greek.

318 Shall I shall When a person speaks of *his own* future actions as inevitable, he often regards them as inevitable only because fixed by *himself* Hence "I *shall* not forgive you" means simply, "I have fixed not to forgive you," but "I *shall* be drowned," "My *drowning* is fixed" (See 315)

319. Will "I *will*" Some passages which are quoted to prove that Shakespeare used *will* with the first person without implying *wish, desire, &c*, do not warrant such an inference

In *Hamlet*, v 2 183, "I will win for him, if I can, if not, I *will* gain nothing but my shame and the odd hits," the *will* is probably used by attraction with a jesting reference to the previous "*will*" "My purpose is to win if I can, or, if not, to gain shame and the odd hits"

"There is no hope that ever I *will* stay

If the first hour I shrink and run away"—*I Hen VI* iv 5 30

1 e "There is no hope of my ever being willing to stay"

"I'll do well yet"—*Coriol* iv i 21

1 e "I *intend* to do well yet"

"I will not reason what is meant hereby,

Because I *will* (desire to) be guiltless of the meaning"

Rich III i. 4 95

In "I *will* sooner have a beard grow in the palm of my hand than he shall get one on his cheek,"—*2 Hen IV* i 2 23

there is a slight meaning of purpose, as though it were, "I *will* sooner make a beard grow," derived from the similarity in sound of the common phrase "I *will* sooner die, starve, than, &c"

In "Good argument, I hope, we *will* not fly,"—*Hen V* iv 3 113 the meaning appears to be "good argument, I hope, that we have no intention of flying"

There is a difficulty in the expression "perchance I *will*," but, from its constant recurrence, it would seem to be a regular idiom Compare the following passages —

"Perchance, Iago, I *will* ne'er go home"—*Othello*, v 2 197

"Perchance I *will* be there as soon as you"—*C of E* iv i 39

"Perhaps I *will* return immediately"—*M of V* ii 5 52

In all these passages "perchance" precedes, and the meaning seems to be in the last example, for instance "My purpose may, perhaps, be fulfilled," and "my purpose is to return immediately," or, in

other words, "If possible, I intend to return immediately" In all these cases, the "perhaps" stands by itself It does not qualify "will," but the whole of the following sentence

In "I *will* live to be thankful to thee for't,"—*T N* iv 2 88 the *will* refers, not to live, but to "live to be thankful," and the sentence means "I *purpose* in my future life to prove my thankfulness"

320 Will is sometimes used with the second person (like the Greek optative with *ἔν*) to signify an imperative It is somewhat ironical, like our "You *will* be kind enough to be quiet" Perhaps originally an ellipsis, as in Greek, was consciously understood, "You *will* be quiet (if you are wise)," &c

"You'll leave your noise anon, ye rascals"—*Hen VIII* v 4 1
In "Gloucester, thou *wilt* answer this before the pope,"

I *Hen VI* 1 3 52

there is no imperative, but there is irony

On the other hand, "you *will*," perhaps, means "you are willing and prepared" in

"*Portia* You know I say nothing to him he hath neither Latin, French, nor Italian, and you *will* come into court and swear that I have a poor pennyworth in the English"—*M of V* 1 2 75

321 Will, with the third person Difficult passages

The following is a perplexing passage —

"If it *will* not be (i.e. if you will not leave me) I'll leave you"—*M Ado*, ii 1 208 (comp *Hen VIII* v 1 149-50)

Here the meaning seems to be "if it is not to be otherwise," and in Elizabethan English we might expect *shall* But probably "it" represents fate, and, as in the phrase, "come what *will*," the future is personified "If fate *will* not be as I would have it" And this explains

"What *shall* become of (as the result of) this? What *will* this do?"—*M Ado*, iv 1 211

The indefinite unknown consequence is not personified, the definite project is personified "What *is destined* to result from this project? What does this project *intend to do* for us?"

"My eye *will* scarcely see it,"—*Hen V* ii 2 104
means "can scarcely be *induced* to see it"

"He *will*" means "he will have it that," "he pretends," in

"This is a riddling merchant for the nonce,
He *will* be here, and yet he is not here"—*I Hen VI* 11 3 58

In "She'll none of me,"—*T N* 1 3 113

"will" means "desires," "none" "nothing," and "of" "as regards" (173), "to do with"

322 *Should* *Should* is the past tense of *shall*, and underwent the same modifications of meaning as *shall*. Hence *should* is not now used with the second person to denote mere futurity, since it suggests a notion, if not of compulsion, at least of bounden duty. But in a conditional phrase, "If you *should* refuse," there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause.

"If you *should* refuse, you *would* do wrong"

On the other hand, Shakespeare used *should* in both clauses

"You *should* refuse to perform your father's will if you *should* refuse to accept him"—*M of V* 1 2 100

And *should* is frequently thus used to denote contingent futurity

"They told me here, at dead time of the night,
Ten thousand swelling toads, as many richins
Would make such fearful and confused cries,
As any mortal body hearing it
Should straight fall mad"—*T A* 11 3 102, 104

"Would" = "were in the habit" Comp. ἐφίλου

"(In that case) Strength *should* be lord of imbecility,
And the rude son *should* strike the father dead,
Force *should* be right"—*Ti and Cr* 1 3 114

323 *Should* for *ought* *Should*, the past tense, not being so imperious as *shall*, the present, is still retained in the sense of *ought*, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use *ought*.

"You *should* be women,
And yet your beards forbid me to interpret
That you are so"—*Macbeth*, 1 3 45.

"So *should* he look that seems to speak things strange"
Ib 1 2 46

"I *should* report that which I say I saw,
But know not how to do it"—*Ib* v 5 31

"Why 'tis an office of discovery, love,
And I *should* be obscured"—*M of V* 11 6 44

1. "A torch-bearer's office reveals (439) the face, and mine *ought* to be hidden "

324 *Should* is sometimes used as though it were the past tense of a verb "*shall*," meaning "is to," not quite "ought" Compare the German "*sollen*"

"About his son that *should* (was to) have married a shepherd's daughter"—*W T* iv 4 795

"The Senate heard them and received them courteously, and the people the next day *should* (were to) assemble in counsell to give them audience"—*N P Alcibiades*, 170

In the following, *should* is half-way between the meaning of "ought" and "was to" The present, *shall*, or "am to," might be expected, but there is perhaps an implied past tense, "I (you said) *was to* knock you "

"*Petruchio* And iap me well, or I'll knock your knave's pate
Grumio My master is grown quarrelsome I *should* knock you,
And then I know after who comes by the worse"
T of Sh 1 1 131

325 *Should* was hence used in direct questions about the past, where *shall* was used about the future Thus, "How *shall* the enemy break in?" 2. e "How *is* the enemy to break in?" became, when referred to the past, "How *should*, 1. e *was to*?"

"I was employ'd in passing to and fro
About relieving of the sentinels
Then how or which way *should* they first break in?"
1 *Hen VI* 11 1 71

"What *should* this mean?"—*Hen VIII* 111 2 160
2. e "what *was* this (destined, likely) to mean?" It seems to increase the emphasis of the interrogation, since a doubt about the past (time having been given for investigation) implies more perplexity than a doubt about the future So we still say, "Who *could* it be?" "How old *might* you be?"

"What *should* be in that Cæsar?"—*J C* 1 2 142
2. e "what *could* there be," "what *might* there be " "*Shall*," "*may*" and the modern "*can*," are closely connected in meaning

"Where *should* he have this gold?"—*T of A* iv. 3, 894

In the following instance, *should* depends upon a verb in the present, but the verb follows the dependent clause, *which* may, therefore, be regarded as practically an independent question

"What it *should* be I cannot dream of"—*Hamlet*, II 2 7

But also

"Put not yourself into amazement how *should* these things be"
M for M IV 2 220

326 *Should* was used in a subordinate sentence after a simple past tense, where *shall* was used in the subordinate sentence after a simple present, a complete present, or a future. Hence we may expect to find *should* more common in Elizabethan writers than with us, in proportion as *shall* was also more common. We say "I will wait till he comes," and very often, also, "I intended to wait till he came." The Elizabethans more correctly, "I will wait till he *shall* come," and therefore, also, "I intended to wait till he *should* come." Thus, since it was possible to say "I ask that I *shall* slay him," Wicliffe could write "They *axiden* of Pilate that thei *schulden* sle hym" (*Acts* VIII 28), "They *aspiden* hym that thei *schulden* fynde cruse" (*Luke* VI 7). In both cases we should now say "might."

So

"She replied,
 It *should* be better he became her guest"—*A and C* II 2 226

"I thou knew'st too well

My heart was to thy rudder tied by the strings,
 And thou *shouldst* tow me after"—*Tb* III II 58

The verb need not be expressed, as in

"A lioness lay crouching with cat-like watch,
 When that the sleeping man *should* stir"—*A* I L IV 2 117

"She has a poison which *shall* kill you," becomes

"She did confess she had
 For you a mortal mineral, which being took
Should by the minute feed on life"—*Cymb* V 5 51

This perhaps explains

"Why, 'tis well known that whiles I was protector,
 Pity was all the fault that was in me,
 For I *should* melt at an offender's tears,
 And lowly words were ransom for their fault."

2 *Hen VI* III I 126.

"All my fault is that I *shall* melt (am sure to melt)," would become "all my fault was that I *should* melt," "foi" meaning "for that" or "because"

"And (Fol) if an angel should have come to me,
And told me Hubert *should* put out mine eyes,
I would not have believed him"—*K* *J* iv i 68-70

Here, since the Elizabethans could say "Hubert *shall*," they can also say "he told me Hubert *should*"

So since the Elizabethans could say "To think that deceit *shall* steal such gentle shapes," they could also say, regarding the subordinate clause as referring to the past,

"Oh, that deceit *should* steal such gentle shapes!"
Rich III ii 2 27

"Good God, (to think that) these nobles *should* such stomachs bear!"—*I Hen* VI i 3 90

327 "Should have" with the second and third persons
The use of "*should have*" with the second and third persons is to be noted. It there refers to the past, and the *should* simply gives a conditional force to "have." It is incongruous to use *should* in connection with the past, and hence we now say "If an angel had come" in this sense. When we use "*should have*," it refers to a question about the past which is to be answered in the future. "If he *should have* forgotten the key, how should we get out," i.e. "if, when he comes, it should turn out that he had forgotten." Compare, on the other hand, the Shakespearian usage

"Gods, if you
Should have ta'en vengeance on my faults, I never
Had lived to put on this"—*Cymb* v i 8

In *M. A. D.*, ii 3 81, the "should have" is inserted, not in the conditional clause, but in a dependent relative clause. "If it had been a dog that *should have howled* thus, they would have killed him."

328 "Should," denoting a statement not made by the speaker. (Compare "sollen" in German.) There is no other reason for the use of *should* in {

"But didst thou hear without wondering how thy name *should* be so hanged and carved about these trees"—*A* *Y L* iii 2 182

Should seems to indicate a false story in George Fox's Journal

"From this man's words was a slander raised upon us that the Quakers *should* deny Christ," p 43 (Edition 1765) "The priest of that church raised many wicked slanders upon me 'That I rode upon a great black horse, and that I *should* give a fellow money to follow me when I was on my black horse'"

"Why should you think that I *should* woo in scorn?"

M N D iii 2 122

329 *Would* for *will*, *wish*, *require* *Would*, like *should*, *could*, *ought*, (Latin* "potui," "debui,") is frequently used conditionally Hence "I *would* be great" comes to mean, not "I wished to be great," but "I wished (subjunctive)," i e "I should wish" There is, however, very little difference between "thou wouldest wish" and "thou wishest," as is seen in the following passage —

"Thou *wouldst* (wishest to) be great,
Art not without ambition, but without
The illness *should* (that *ought* to) attend it what thou
wouldst highly
That thou *wouldst* holily, *wouldst* not play false,
And yet *wouldst* wrongly win"—*Macbeth*, i 5 20

As *will* is used for "*will* have it," "pretends," so *would* means "pretended," "*wished* to prove"

"She that *would* be your wife"—*C of E* iv 4. 152
i e "She that wished to make out that she was your wife"

So "One that *would* circumvent God"—*Hamlet*, v i 87

Applied to inanimate objects, a "wish" becomes a "requirement"

"I have brought
Golden opinions from all sorts of people,
Which *would* (require to) be worn now in their newest gloss"
Macbeth, i 7 32

"Words
Which *would* (require to) be howled out in the desert a r"
Ib iv 3 194

"And so he goes to heaven,
And so am I revenged That *would* (requires to) be scann'd"
Hamlet, iii 3 75

"This *would* (requires to) be done with a demure abasing of
your eye sometimes"—*B E* 92

* Madvig, 348 1.

It is a natural and common mistake to say, "*Would* is used for *should*, by Elizabethan writers "

Would is not often used for "desire" with a noun as its object .

"If, duke of Burgundy, you *would* the peace "

Hen V v 2 68

330. *Would* often means "liked," "was accustomed " Com
pare ἐφίλει

"A little quiver fellow, and a' *would* manage his piece thus and a' *would* about and about, and come you in and come you out , rah-tah tah *would* a' say, bounce *would* a' say and away again *would* a' go, and again *would* a' come"—2 *Hen IV* iii 2 200

"It (conscience) *was wont* to hold me only while one *would* tell twenty"—*Rich III* i 4 122

"But still the house affairs *would* draw her hence "

Othello, i 3 147

So, though more rarely, *will* is used for "is accustomed "

"Sometimes a thousand twangling instruments

Will hum about mine ears"—*Tempest*, iii 2 147

331 "Would " not used for "should " *Would* seems on a superficial view to be used for *should*, in

"You amaze me, I *would* have thought her spirit had been invincible against all assaults of affection"—*M Ado*, ii 3 119

But it is explained by the following reply "I *would* have sworn it had," i.e. "I was ready and willing to swear " So, "I was willing and prepared to think her spirit invincible "

So in

"What power is in Agrippa,

If I *would* say, 'Agrippa, be it so,'

To make this good?"—*A and C* ii 2 144

'If I *would* say' means "If I wished, were disposed, to say "

"Alas, and *would* you take the letter of her?"—*A W* iii 4 1

i.e. "Were you willing," "Could you bring yourself to "

To take *would* for *should* would take from the sense of the following passage

"For I mine own gain'd knowledge should profane

If I *would* time expend with such a snipe,

But for my sport and profit"—*Othello*, i 3 390,

i.e. "If I *were* willing to expend "

Would probably means "wish to" or "should like to," in

"You could, for a need, study a speech which I *would* set down and insert in't, could you not?"—*Hamlet*, II 2 567

In "*Prince* What wouldest thou think of me, if I should weep?
Poins I *would* think thee a most princely hypocrite"

2 *Hen IV* II 2 59

the second *would* is attracted to the first, and there is also a notion of determination, and voluntary "making up one's mind" in the reply of Poins

So "be triumphant" is equivalent to "triumph," in which willingness is expressed, in

"Think you, but that I know our state secure,
I *would* be so *triumphant* as I am?"—*Rich III* III 2 84

i.e. "think you I *would* triumph as I do?"

In "I *would* be sorry, sir, but the fool should be as oft with your master as with my mistress,"—*T N* III 1 44

it must be confessed there seems little reason for *would*. Inasmuch, however, as the fool is speaking of something that depends upon himself, i.e. his presence at the Count's court, it may perhaps be explained as "I *would* not willingly do anything to prevent," &c., just as we can say "I *would* be loth to offend him," in confusion between "I *should* be loth to offend him" and "I *would* not willingly, or I *would* rather not, offend him"

In "And how unwillingly I left the ring,
When nought *would* be accepted but the ring,"

M of V V 1 197

there seems, as in our modern "nothing *would* content him but," some confusion between "he *would* accept nothing" and "nothing could make itself acceptable"

VERBS, INFLECTIONS OF

332 Verbs Indicative Present, old forms of the Third Person Plural There were three forms of the plural in Early English—the Northern in *es*, the Midland in *en*, the Southern in *eth* "they hop *es*," "they hop *en*," "they hop *eth*" The two former forms (the last in the verbs "doth," "hath," and possibly in others) are found in Shakespeare. Sometimes they are used for the sake of the rhyme, sometimes that explanation is insufficient.

En.—"Where, when men be *en*, there's seldom ease"

Pericles, II Gower, 28

"O friar, these are faults that are not seen,
Ours open and of woist example be *en*"—*B J S Sh* I 2

"All perisshen of men of pelf,
Ne aught escapen but himself"—*Pericles*, II Gower, 36

"As flesh as *bin* the flowers in May"—*PEELE*

"Words fearen (terrify) babes"—*SPENSER F Q*

"And then the whole quene hold their hips and laugh,
And *waxen* in their mirth"—*M N D* II I 56

This form is rarely used by Shakespeare, and only archaically. As an archaic form it is selected for constant use by Spenser.

333 Third person plural in *s* This form is extremely common in the Folio. It is generally altered by modern editors, so that its commonness has not been duly recognized. Fortunately, there are some passages where the rhyme or metre has made alteration impossible. In some cases the subject-noun may be considered as singular in *thought*, e.g. "manners," &c. In other cases the quasi-singular verb *precedes* the plural object, and again, in others the verb has for its nominative two singular nouns or an antecedent to a plural noun (see 247). But though such instances are not of equal value with an instance like "his tears *runs* down," yet they indicate a general predilection for the inflection in *-s* which may well have arisen from the northern *E*. *E* third person plural in *s*.

"The venom clamours of a jealous woman

Poisons more deadly than a mad dog's tooth"

C of E v I 69

"The great man down, you mark his favourites *flies*,

The poor advanced makes friends of enemies"

Hamlet, III 2 214-5

Here the Globe reads "favourite," completely missing, as it seems to me, the intention to describe the *crowd* of favourites *scattering in flight* from the fallen patron.

"The extreme parts of time extremely *forms*

All causes to the purpose of his will"—*L L L* v 2 750

"Manners" is, perhaps, used as a singular in

"What manners *is* in this?"—*R and J* v 3 214

"Which very manners *urges*"—*Lear*, v 3 234

So "Whose church-like humours *fits* not for a crown"

2 Hen VI I I 247

"Riches" may, perhaps, be considered a singular noun (as it is by derivation, "richesse") in

"The riches of the ship *is* come ashore"—*Othello*, II I 83

But not

"My old bones *aches*" (Globe, *ache*)—*Tempest*, III 2 2

"His tears *runs* down his beard like winter drops" (Globe, *run*)
Ib V I 18

"We poor unfledg'd
I have never wing'd from view o' the nest, nor *knows* not
What air's from home" (Globe, *know*)—*Cymb* III 3 27

"And worthier than himself
Here *tends* (Globe and Quarto, *tend*) the savage strangeness he
puts on,
Disguise the holy strength of *their* command," &c

Tr and *Cr* II 3 135

"These naughty times
Puts (Globe, *put*) bars between the owners and their rights"
M of V III 2 19

"These high wild hills and rough uneven ways
Draws out our miles, and *makes* them wearisome"
Rich II II 3 5

"Not for all the sun sees, or
The close earth wombs, or the profound seas *hides*"
(Globe, *sea*)—*W T* IV 4 501

"The imperious seas *breeds* monsters" (Globe, *breed*)
Cymb IV 2 35

"Untimely storms *makes* men expect a death" (Globe, *make*)
Rich III II 3 33

Numbers, perhaps, sometimes stand on a different footing

"Eight yards of uneven ground *is* three score and ten miles
afoot with me"—*1 Hen* IV II 2 28

ie "A distance of eight yards," and compare

"Three *parts* of him *is* ours already"—*J C* I 3 154

"Two of both kinds *makes* up four"—*M N D* III 2 438

But no such explanation avails in

"She lifts the coffer lids that close his eyes,
Where, lo! two lamps burnt out in darkness *lies*"
V and A II 2 8

"Whose own hard dealings *teaches* them suspect
The deeds of others"—*M of V* I 3 163

"Those pretty wrongs that liberty commits
Thy beauty and thy years full well *befits*"—*Donn* 411

There is some confusion in

"Fortune's blows
When most struck home, being gentle wounded *craves*
A noble cunning"—*Coriol* iv 4 8

On the whole, it is probable that though Shakespeare intended to make "blows" the subject of "*craves*," he afterwards introduced a new subject, "being gentle," and therefore "blows" must be considered nominative absolute and "when" redundant "Fortune's blows (being) struck home, to be gentle then requires a noble wisdom"

"Words to the heat of deeds too cold breath *gives*,"
Macbeth, ii i 61

in a rhyming passage

It is perhaps intended to be a sign of low breeding and harsh writing in the play of Pyramus and Thisbe

"Thisbe, the flowers of odours *savours* sweet"
M N D iii i 84

334 Third person plural in *th*

"Those that through renowne *hath* ennobled their life"
MON FAIGNE, 32

See, however, Relative, 247

"Their encounters, though not personal, *hath* been royally encountered" (Globe, *have*)—*W T* i i 29

"Where men enforced *dolt* speak anything"—*M of V* iii 2 33

"*Hath* all his ventures fail'd?" (Globe, *have*)—*Ib* iii 2 270

This, however, is a case when the verb precedes the subject (See below, 335)

335 Inflection in -s preceding a plural subject. Passages in which the quasi singular verb *precedes* the plural subject stand on a somewhat different footing. When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection. Such passages are very common, particularly in the case of "There is," as—

"There *is* no more such masters"—*Cymb* iv 2 371

"There *was* at the beginning certaine light suspitions and accusations put up against him"—*N P* 173

"Of enjoin'd penitents there's four or five"—*A W* iii 5 98

"The spirit upon whose weal *depends* and rests
The lives of many"—*Hamlet*, iii 3 14

"Then what *intends* these forces thou dost bring?"

2 *Hen VI* v 1 60

"There *is* no woman's sides can," &c — *T N* ii 4 96

"Is there not charms?" — *Othello*, i 1 172

"Is all things well?" — 2 *Hen VI* iii 2 11

"Is there not wars? Is there not employment?"

2 *Hen IV* i 2 85

So 1 *Hen VI* iii 2 123, *R and J* i 1 48, 2 *Hen IV* iii 2 199, 1 *Hen VI* iii 2 9, *Hen v* 2 4 1

"Here *comes* the townsmen" — 2 *Hen VI* ii 1 68

"Here *comes* the gardeners" (Globe, *come*) — *Rich II* iii 4 21

"There *comes* no swaggerers here" — 2 *Hen IV* ii 4 83

This, it is true, comes from Mrs Quickly, but the following are from Posthumus and Valentine

"How *comes* these staggers on me?" — *Cymb* v 5 233

"Far behind his worth

Comes all the praises that I now bestow" — *T G of V* ii 4 72
And in the *Lover's Complaint*, where the rhyme makes alteration impossible

"And to their audit *comes*

Their distract parcels in combined sums" — *L C* 230

"What *cares* these roarers for the name of king?" — *Temp* i 1 17

"There *grows* all herbs fit to cool looser flames"

B and F *F Sh* i 1

"There *was* the first gentlemanlike tears that ever we shed"

W T v 2 155

"*Has* his daughters brought him to this pass?" (Globe, *have*)

Lear, iii 4 65

"What *means* your graces?" (Globe, *mean*) — *Ib* iii 7 30

"But most miserable

Is the desires that's (247) glorious" (Globe, *desire*) — *Cymb* i 6 6
(*"Few"* and *"more"* might, perhaps, be considered nouns in

"Here's a few flowers" — *Cymb* iv 2 283

"There *is* no more such masters" — *Ib* iv 2 371

A sum of money also can be considered as a singular noun

"For thy three thousand ducats here *is* six" — *M of V* iv 1 84)

"There *lies*

Two kinsmen (who) digged their graves with weeping eyes"

Rich II iii 3 168

"Sir, there *lies* such secrets in this fardell and box."

W T iv 4 783

"At this hour

Lies at my mercy all mine enemies" (*Globe, lie*)

Tempest, iv 1 261

336 Inflection in "s" with two singular nouns as subject

The inflection in *s* is of frequent occurrence also when two or more singular nouns precede the verb

"The heaviness and guilt within my bosom

Takes off my manhood"—*Cymb* v 2 2

"Faith and troth *bids* them"—*Tr and Cr* iv 5 170

"Plenty and peace *breeds* cowards"—*Cymb* iii 6 21

"For women's fear and love *holds* quantity"—*Hamlet*, iii 2 177

"Where death and danger *dogs* the heels of worth"

A W iii 4 15

"Scorn and derision never *comes* (*Globe and Quarto, come*) in tears"—*M N D* iii 2 123

"Thy weal and woe are both of them extremes,

Despair and hope *makes* thee ridiculous"—*V and A* 983

"My hand and ring *is* yours"—*Cymb* ii 4 57

"O, Cymbeline, heaven and my conscience *knows*"

Ib iii 3 99

"Hanging and wiving *goes* by destiny"—*M of V* ii 9 83

"The which my love and some necessity

Now *lays* upon you"—*M of V* iii 4 34

337 Apparent cases of the inflection in "s"

Often, however, a verb preceded by a plural noun (the apparent nominative) has for its real nominative, not the noun, but the noun clause

"The combatants being kin

Half *stunts* their strife before they do begin"—*Tr and Cr* iv 5 93

1 e "The fact that the combatants are kin"

"Whereon his brains still beating *puts* him thus

From fashion of himself"—*Hamlet*, iii 1 182

2 e "The beating of his brains on this"

"And our ills told us

Is as our earing"—*A and C* i 2 115

2 e "The telling us of our faults is like ploughing us"

"And great affections wrestling in thy bosom
Doth make an earthquake of nobility"—*K J* v 2 42

"To know our enemies' minds we 'ld rip their hearts
(To rip) Their papers is more lawful"—*Lear*, iv 6 266

So in "Blest be those,
How mean soe'er, that have their honest wills,
Which seasons comfort,"—*Cymb* 1 6 8

"which" has for its antecedent "having one's honest will"

Conversely, a plural is implied, and hence the verb is in the plural, in

"Men's flesh preserv'd so whole do seldom win"
2 *Hen VI* iii 1 301

"when men are too careful about their safety they seldom win"

"Smile heaven (the gods, or the stars) upon this fair conjunction,
That long have frowned upon their enmity"—*Rich III* v 5 21

It may be conjectured that this licence, as well as the licence of using the *-s* inflection where the verb precedes, or where the noun clause may be considered the nominative, would in all probability not have been tolerated but for the fact that *-s* was still recognized as a provincial plural inflection

The following is simply a case of transposition

"Now, sir, the sound that tells what hour it is
Are clamorous groans"—*Rich II* v 5 56

338 **S final misprinted** Though the rhyme and metre establish the fact that Shakespeare used the plural verbal inflection in *s*, yet it ought to be stated that *-s* final in the Folio is often a misprint. Being indicated by a mere line at the end of a word in MS, it was often confused with the comma, full stop, dash or hyphen

"Comes (,) shall we in?"—*T of A* 1 1 284

"At that that I have kil'd my lord, a *Flys*"—*T A* iii 2 53

"Good man, these joyful tears show thy true hearts"
Hen VIII v 3 175

Conversely, in one or two places the dash or hyphen has usurped the place of the *s*

"Unkle, what *newe*—?"—1 *Hen IV* v 2 30

"With gobbets of thy *Mother-bleeding* heart."
2 *Hen VI* iv 1 85

Sometimes (even without the possibility of mistake for a comma) the *-s* is inserted

"Sir Protheus, your *Fathers* call's for you"—*T G of V* 1 3 88

"Sawcie Lictors

Will catch at us like Strumpets, and scald Rimers

Ballads us out of tune"—*A and C* v 2 216

Yet in many passages the *-s* is probably correct, though we should now omit it, especially at the end of nouns. As we still use "iches," "gains," almost as singular nouns, so Shakespeare seems to have used "lands," "wais," "stones," "sorrows," "flatteries," "purposes," "virtues," "glories," "fortunes," "things," "at tempts," "graces," "treasons," "succours," "behaviours," "duties," "funerals," "proceedings," &c. as collective nouns.

In other cases there seems at least a *method* in the error. The *-s* is added to *plural adjectives* and to adjectives or nouns *dependent upon nouns inflected in "s,"* as

"The letters *patents*"—*Rich II* ii 1 202 (Folio)

It is common in E E for plural adjectives of Romance origin to take the plural inflection. But see 430. The Globe reads "*patents*" in *Rich II* ii 3 130.

The following are selected, without verification, from Walker

"*Kings* Richards throne"—*Rich II* i 3

"Smooth and *welcomes* newes"—*1 Hen IV* i 1

"*Lords* Staffords death"—*Ib* v 3

"The *Thucks lips*"—*Othello*, i 1

A word already plural sometimes receives an additional plural inflection

"Your *teethes*"—*J C* v 1

"*Others faults*"—*1 Hen IV* v 2

"Men look'd each at *others*"—*Coriol* v 5

"*Boths*"—*T A* ii 4. "On *others* grounds"—*Othello*, i 1

339 Past indicative forms in *u* are very common in Shakespeare. Thus, "sang" does not occur, while "sung" is common as a past indicative. "Sprang" is less common as a past tense than "sprung" (*2 Hen IV* i 1 111). "Begun" (*Hamlet*, iii 2 220) is not uncommon for "began," which is also used. We also find

"I *drunk* him to his bed"—*A and C* ii 5 21

Past indicative tenses in *u* were common in the seventeenth century, but the irregularity dates from the regular Early English idiom.

In A -s the second person singular, and the three plural persons of some verbs, *e g* "sigan," had the same vowel *u*, while the first and third persons singular had *a*. Hence, though the distinction was observed pretty regularly in E E, yet gradually the *u* and *a* were used indiscriminately in the past tense without distinction of person.

340 Second Person Singular in ts In verbs ending with *-t*, *-test* final in the second person sing often becomes *ts* for euphony. Thus "Thou *torments*," *Rich II* iv i 270 (Folio), "Thou *requests*," *Rich III* ii i 98 (Folio), "*revisits*," *Hamlet*, i 4 53, "*splits*," *M for M* ii 2 115, "*exists*," *Ib* iii i 20 (Folio), "*solicites*," *Cymb* i 6 147 (Folio), "*refits*," *Cymb* iii 3 103 (Folio) "Thou *fleets*," *Sonn* 19, this is marked in

"What art thou *call'st* and affright's?"

B and F *F Sh* iv i

This termination in *-s* contains perhaps a trace of the influence of the northern inflection in *-s* for the second pers sing

341 Past Indicative t for -ted. In verbs in which the infinitive ends in *t*, *ed* is often omitted in the past indicative for euphony

"I *fast* and prayed for their intelligence"—*Cymb* iv 2 347

"There they *hoist* us"—*Tempest*, i 2 147

"Plunged in the foaming brine and *quit* the vessel"—*Ib* 211

"When service *sweat* for duty, not for meed"—*A Y L* ii 3 58

"Stood Dido and *waft* her love

To come again to Carthage"—*M of V* v i 10

Compare *Hen VIII* ii i 33, *M of V* iii 2 205

We find "bid" for "bided," *e e* "endured," in

"Endured of (by) her for whom you *bid* like sorrow"

Rich III iv 4 304

This is, of course, as natural as "chid," "rid," &c, which are recognized forms. On the other hand, the termination in *-ed* is sometimes used for a stronger form

"I *shaked*"—*Tempest*, ii i 319

342 Participle ed omitted after d and t Some verbs ending in *-te*, *-t*, and *-d*, on account of their already resembling parti-

ciples in their terminations, do not add *-ed* in the participle. The same rule, naturally dictated by euphony, is found in E. E. "If the root of a verb end in *-d* or *-t* doubled or preceded by another consonant, the *-de* or *-te* of the past tense, and *d* or *t* of the past participle, are omitted."* Thus—

Acquit — "Well hast thou *acquit* thee" — *Rich III* v 5 3

Addict — *Mirror for Magistrates* (NAKES)

Articulate — "These things indeed you have *articulate*"

I Hen IV v 1 72

Betide — *Tempest*, 1 2 31

Bloat(ed) — "Let the *bloat* king tempt you" — *Hamlet*, iii 4 182

Contract — "He was *contract* to lady Lucy" — *Rich III* iii 7 179

Degenerate — "They have *degenerate*" — *B. E.* 38

Deject — "And I of ladies most *deject* and wretched"

Hamlet, iii 1 163

Devote — *T. of Sh.* 1 1 32

Disjoin for *disjointed* — *Hamlet*, 1 2 20

Enshield — "An *enshield* beauty" — *M. for M.* ii 4 80

Exhaust — "Their means are less *exhaust*" — *B. E.* 16

Graft — "Her noble stock *graft* with ignoble plants"

Rich III iii 7 127

Compare "An *ingraft* infirmity" — *Othello*, ii 3 144

Heat — "The iron of itself, though *heat* red hot" — *K. J.* iv 1 61

Hoult — "For 'tis the spout to have the enginer

Hoult with his own petard" — *Hamlet*, iii 4 207

Infect — "Many are *infect*" — *Tr. and Cr.* 1 3 138

Quit — "The very rats instinctively have *quit* it" — *Temp.* 1 2 147

Suffocate — "Degree is *suffocate*" — *Tr. and Cr.* 1 3 125

Taint — "Unspotted heart never yet *taint* with love"

I Hen VI v 3 183

Wed — *T. S.* 1 2 263

Waft — "A braver choice of dauntless spirits

Than now the English bottoms have *waft* o'er" — *K. J.* ii 1 73

Wet — *Rich III* 1 2 216

Whist (for "whisted," which is used by Surrey in the indicative)

"The wild waves *whist*" — *Tempest*, 1 2 379

* Morris, Specimens of Early English, xxxv

te "being *whistled* or made silent" So, in imitation,

"The winds, with wonder *whist*,

Smoothly the waters kist"—MILTON, *Hymn on the Nativity*

Words like "miscreate," *Hen V* i 2 16, "create," *M N D* v i 412, "consecrate," *Ib* 422, being directly derived from Latin participles, stand on a different footing, and may themselves be regarded as participial adjectives, without the addition of *d*

343 Participles, Formation of Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used the curtailed forms of past participles which are common in Early English "I have spoke, forgot, writ, chid," &c

"I have you *chase* this man?"—*Coriol* ii 3 163

Where, however, the form thus curtailed was in danger of being confused with the infinitive, as in "taken," they used the past tense for the participle

Arose—"And thereupon these erois are *arose*"—*C of E* v i 388

Drove for *driven*—*2 Hen VI* iii 2 84

Eat—"Thou hast *eat* thy beaver up"—*2 Hen IV* iv 5 165,
M Ado, iv i 196

Froze for *frozen*—*C of E* v i 313, *2 Hen IV* i i 199

Help—"We were *help* hither"—*Temp* i 2 63

(In this case, however, the *en* is merely dropped)

Took—"Where I have *took* them up"—*J C* ii i 50

Mistook—"Then, Brutus, I have much *mistook* your passion"
Ib i 2 48

Rode for *ridden*—*2 Hen IV* v 3 98, *Hen V* iv 3 2

Smot for *smitten*—*T of A* ii i 123

Smote for *smitten*—*Coriol* iii i 319

Strove for *striven*—*Hen VIII* ii 4 30

Writ—*Rich II* ii i 14

Wrote for *written*—*Lea*, i 2 93, *Cymb* iii 5 21

Or sometimes the form in *ed*

"O, when degree is *shaled*"—*Tr and Cr* i 3 101

So *Hen V* ii i 124, *Temp* ii i 39, *1 Hen IV* iii i 17 But *shook* for *shaken* is also common

"The wind-*shaked* surge"—*Othello*, ii i 13

"Ope" in "The gates are *ope*," *Coriol* 1 4 43, seems to be the adjective "open" without the *n*, and not a verb

344 Irregular participial formations The following are irregular —

"You have *swam*"—*A* Y L iv 1 38

"I have *spake*"—*Hen VIII* 11 4 153

"*Misbecomed*"—*L L L* v 2 778

"*Becomed*"—*Cymb* v 5 406

"Which thou hast perpendicularly *fell*"—*Leat*, iv 6 54

"We had *droven* them home"—*A and C* iv 7 5

"*Sawn*" for "seen" is found as a rhyme to "*down*," *L C* 91

"*Strucken*"—*C of E* 1 11 46, *L L L* iv 3 224, *J C* 111 1 209

"When they are *fjetten* with the gusts of heaven"

M of V iv 1 77

"*Sweaten*"—*Macbeth*, iv 1 65 (So Quartos)

Caught seems to be distinguished as an adjective from the participle *catch'd* in

"None are so surely *caught* when they are *catch'd*
As wit turned fool"—*I L L* v 2 69

The following are unusual —

"*Splitted*"—*C of E* 1 1 105, v 1 308, *A and C* v 1 24

"*Beated*"—*Sonn* 62

The following are archaic —

"Marcus, unknit that *sorrow-wreathen* knot"—*T A* 111 2 4

"*Foughten*"—*Hen V* iv 6 18

345 The participial prefix y- is only two or three times used in Shakespeare's plays "y clept," "y-clad," "y slaked" In E. E. *y-* is prefixed to other forms of speech beside participles, like the German *ge-* But in Elizabethan English the *y-* was wholly disused except as a participial prefix, and even the latter was archaic Hence we must explain as follows

"The sum of this

Brought hither to Pentapolis

Yravisht the regions round"—*P of T* 111 Gower, 25

Shakespeare was probably going to write (as in the same speech, line 1, "*y slaked* hath") "*yravisht* the regions hath," but the necessity of the rhyme, and the diminished sense of the grammatical force of the participial prefix, made him alter the construction.

The *y-* is used by Sackville before a present participle, "*y causing*" In *M of V* 11 9 68, and elsewhere, we find "*I wiss*" apparently for the old "*y-wiss*"

VERBS, MOODS AND TENSES

346 Indicative simple present for complete present with adverbs signifying "as yet," &c

This is in accordance with the Latin idiom, "*jampudem opto*," &c, and it is explicable on the ground that, when an action continued up to the present time is still continuing, the speaker may prefer the verb to dwell *simply* on the fact that the action is present, allowing the adverb to express the past continuousness

"That's the worst tidings that *I hear of yet*"

I Hen IV 11 1 127

"*How does your honour for this many a day?*"—*Hamlet*, 11 1 91

347 Simple past for complete present with "since," &c

This is in accordance with the Greek use of the aorist, and it is as logical as our more modern use. The difference depends upon a difference of thought, the action being regarded *simply as past* without reference to the present or to *completion*

"*I saw him not these many years*, and yet

I know 'tis he"—*Cymb* 11 2 66

"*I saw not better sport these seven years' day*"—*2 Hen V* 1 1 8

"*Since death of my dear'st mother*

It did not speak before"—*Cymb* 11 2 190

"*I did not see him since*"—*A and C* 1 3 1

"*I was not angry since I came to France*

Until this instant"—*Hen V* 11 7 58

"*I can tell you strange news that you yet dreamed not of*"—*M Ado*, 1 2 4

It will be noticed that the above examples all contain a negative. The *indefinite* tense seems to have peculiar propriety when we are denying that an action was performed at *any time whatever*. Hence the contrast

"*Judges and senates have been bought with gold,*

Esteem and love were never to be sold"

POPE, *Essay on Man*, 11 187

But we have also, without a negative,

“And *since* I saw thee,
The affliction of my mind amends”—*Tempest*, v i 114

The simple present is in the following example incorrectly combined with the complete present. But the two verbs are so far apart that they may almost be regarded as belonging to different sentences, especially as “but” may be regarded as semi adversative

“And never since the middle summer’s spring
Met we but thou *hast disturbed* our sport”
M N D ii i 83-7

On the other hand, the complete present is used remarkably in—

“*D Pedro* Runs not this speech like iron through your blood?
Claud I *have drunk* poison while he utter’d it”
M Ado, v i 253

This can only be explained by a slight change of thought “I have drunk poison (and drunk [339] poison all the) while he spoke”

348 Future for Subjunctive and Infinitive. The future is often used where we should use the infinitive or subjunctive

A comparison of Wicliffe with the versions of the sixteenth century would show that in many cases the Early English subjunctive had been replaced by the Elizabethan “shall”

“And I will sing that they *shall* hear I am not afraid”
M N D iii i 126

“That you *shall* surely find him
Lead to the Sagittary the raised search”—*Othello*, i i 158

“That thou *shalt* see the difference of our spirits,
I pardon thee thy life before thou ask it”—*M of V* iv i 368

“Therefore in fierce tempest is he coming
That, if requiring fail, he *will* compel.”—*Hen V* ii 4 101

Here, however (283), “so” may be omitted before “that,” as “so that he purposes compulsion if fair means fail”

“Reason with the fellow,
Lest you *shall* chance to whip your information”
Coriol iv 6 53

“If thou *refuse* and *wilt* encounter with my wrath”
W T ii 3 138

“The constable desires thee *thou wilt* mind
Thy followers of repentance”—*Hen V* iv 3 84

• Will you permit that I *shall* stand condemn’d?”
R& II ii 1 119

So with "for" used for "because" (117) in the sense of "in order that"

"And, *for* the time *shall* not seem tedious,
I'll tell thee what befel me"—3 *Hen VI* III I 10

As in Latin, the future is sometimes correctly and logically used with reference to future occurrences, but we find it side by side with the incorrect and modern idiom

"Farewell till we *shall* meet again"—*M of V* III 4 40

"He that *outlives* this day and *comes* safe home,
He that *shall live* this day and *see* old age"

Hen V IV 3 44

"All France will be replete with mirth and joy,
When they *shall* hear how we have play'd the men"

I Hen VI I 6 16

"When they *shall* know"—*Rich II* I 4 49

"If you *shall* see Cordelia"—*Lear*, III I 46

"Till your strong hand *shall* help to give him strength"

K J II I 33.

The future seems used (perhaps with reference to the original meaning of "shall") to signify *necessary and habitual recurrence* in

"Good Lord, what madness rules in brain sick men
When for so slight and frivolous a cause
Such factious emulations *shall* arise"—*I Hen VI* IV I 113

So "Men *shall* deal unadvisedly sometimes"

Rich III IV 4 293

349 Infinitive "To" omitted and inserted In Early English the present infinitive was represented by *en* (A -S *an*), so that "to speak" was "*speken*," and "he is able to speak" was "he can *speken*," which, though very rare, is found in *Pericles*, II Prologue, 12 The *en* in time became -*e*, and the -*e* in time became *mute*, thus reducing "*sing-en*" to "*sing*" When the *en* dropped into disuse, and *to* was substituted for it, several verbs which we call auxiliary, and which are closely and commonly connected with other verbs, retained the old licence of omitting *to*, though the infinitival inflection was lost But naturally, in the Elizabethan period, while this distinction between auxiliary and non-auxiliary verbs was gradually gaining force, there was some difference of opinion as to which verbs did, and which did not, require the "*to*," and in Early English there is much inconsistency in this

respect Thus in consecutive lines "ought" is used without, and "let" with, "to"

"And though we *owe* the fall of Troy requite,
Yet *let* revenge thereof from gods *to* light"

Mirror for Magistrates (quoted by Dr GUEST)

"You ought not walk"—*J C* 1 1 3

"Suffer him speak no more"—*B J Sejan* III 1

"If the Senate still command me serve"—*Id* III 1

"The rest I wish thee gather"—*I Hen VI* II 5 96

"You were wont be civil"—*Othello*, II 3 190

"I list not prophesy"—*W T* IV 1 26

"He thought have slaine her"—*SPENS F Q* 1 1 50

"It forst him slacke"—*Id* 19

'Stay' is probably a verb in

"How long within this wood intend you (to) stay?"

M N D II 1 138

"Desire her (to) call her wisdom to her"—*Lear*, IV 5 35

"As one near death to those that wish him (to) live"

A W II 1 134

"What might'st thou do that honour would (wished) thee (to) do?"—*I Hen V* Prologue, 18

"That wish'd him in the barren mountains (to) starve"

I Hen IV 1 3 159

So *M* for *M* IV 3 138, *M Ado*, III 1 42 Hence "overlook" is probably not the subjunctive (see however 369) but the infinitive in

"Willing you (to) overlook this pedigree"—*Hen V* II 4 90

So after "have need"

"Thou *hadst need* send for more money"—*T N* II 3 99

"Vouchsafe me speak a word"—*C of E* V 1 232

"To come view fair Portia"—*M of V* II 7 43

"We'll come dress you straight"—*M W of W* IV 2 80

"I will go seek the king"—*Hamlet*, II 1 101

We still retain a dislike to use the formal *to* after "go" and "come," which may almost be called auxiliaries, and we therefore say, "I will come *and* see you"

We cannot reject now the *to* after "know" (though after this word we seldom use the infinitive at all, and prefer to use the conjunction "that"), but Shakespeare has

"Knowing thy heart (to) torment me with disdain"—*Sonn* 132

A similar omission is found in

"That they would suffer these abominations
By our strong arms from forth her fair streets (to be) chased "
R of L 1634.

So "Because, my lord, we would have had you (to have) heard
The traitor speak"—*Rich III* iii 5 56

To is inserted after "let" both in the sense of "suffer" and in that of "hinder"

"And *let* (suffer) no quarrel nor no brawl *to* come "
T N v 1 364.

"If nothing *lets* (prevents) *to* make us happy both"—*To* 256

On the other hand, *to* is omitted after "beteem" in the sense of "suffer"

"He might not beteem the winds of heaven
Visit her face too roughly"—*Hamlet*, i 2 142

After "durst"

"I *durst*, my lord, *to* wager she is honest"—*Othello*, iv 2 11

The *to* is often inserted after verbs of perceiving,— "feel," "see," "hear," &c

"Who heard me *to* deny it?"—*C of E* v 1 25

"Myself have heard a voice *to* call him so "
2 Hen VI ii 1 94

"Whom when on ground she grovelling saw *to* roll "
SPENS F Q v 7 32

"Methinks I feel this youth's perfections
To creep in at mine eyes"—*T N* i 5 317

"I had rather hear you *to* solicit that"—*To* iii 1 120

"To see great Hercules *whipping* a gig,
And profound Solomon *to tune* a jig,
And Nestor *play* at push pin with the boys "
L L L iv 3 167-0

This quotation shows that, after "see," the infinitive, whether with or without "to," is equivalent to the participle "Whipping," "to tune," and "play," are all co ordinate. The participial form is the most correct as in Latin, "Audivi illam canentem," modern English, "I heard her *sing*," Elizabethan English, "I heard her *to sing*." The infinitive with *to* after verbs of perception occurs rarely, if ever, in Early English (Matzner quotes Wickliffe, *St John* xii 18, but ?) It seems to have been on the increase towards

the end of the sixteenth century, for whereas Wickliffe (*St Matt* rv 31) has "The puple wondride seyng dumb men spekyng and crokid men goyng, blynde men seyng," Tyndale (1534) has "The people wondred to se the domme speak, the maymed whole, the halt *to* go, and the blynde *to* se," and the A V (1611) has *to* throughout. This idiom is also very common in North, and Florio's "Montaigne." We have recurred to the idiom of Early English.

Compare William of Paleine, l 871 "and whan he seiþ þat semly *sitte* him bi-fore," i.e. "and when he saw her in her beauty *sit* before him." In this quotation we might render "*sitte*" by the participle "*sitting*," as the *gul* is regarded as "in the state of sitting." This opens the question of the origin of the phrase "to see great Hercules *whipping*." Is "*whipping*," by derivation, a verbal abbreviated for "a whipping," as in 93, or a present participle? The common construction after "see" and "hear" in Layamon and William of Paleine seems to be neither the participle nor the verbal, but the infinitive in *-e* or *en*. Probably, when the infinitive inflection died out, it was felt that the short uninflected form was not weighty enough to express the emphatic infinitive, and recourse was had to the present participle, a substitution which was aided by the similarity of the terminations *-en* and *ing*. This is one of the many cases in which the terminations of the infinitive and present participle have been confused together (93), and the *ing* in this construction represents the old infinitive in flexion *-en*. This may explain

"I my brother know
Yet *hving* (to live) in my glass"—*T N* iii 4 415
i.e. "that my brother lives"

Hence, perhaps, also *ing* was added as a reminiscence of the old gerundive termination *-ene*, in such expressions as

"Put the liveries to *making*"—*M of V* ii 2 124

Similarly we find, side by side, in Selden's "Table Talk," "He fell to *eating*" and he "fell to *eat*"

350. "To" omitted and inserted in the same sentence. The *to* is often omitted in the former of two clauses and inserted in the latter, particularly when the finite principal verb is an auxiliary, or like an auxiliary.

"Whether *hadst* thou rather be a Faulconbridge
And like thy brother, *to* enjoy thy land"—*K* *J* 1 1 131

"I *would* no more
Endure this wooden slavery than *to* suffer
The flesh-fly blow my mouth"—*Tempest*, III 1 62

"Who *would* be so mock'd with glory, or *to* live
But in a dream of friendship?"—*T of A* IV 2 33

So *K* *J* V 2 138-9, *J* *C* IV 3 73, *T* *N* V 1 346

"Sir, I *desue* you (*to*) do me right and justice,
And *to* bestow your pity on me"—*Hen VIII* II 4 14

"*Bids* you
Deliver up the crown and *to* take pity"—*Hen IV* II 4 104

"*Makes* both my body pine and soul *to* languish"
P of T I 1 31

"*Make* thy two eyes like stars start from their spheres,
Thy knotted and combined locks *to* put"—*Hamlet*, I 4 18

"Brutus *had* rather be a villager
Than *to* repute himself a son of Rome"—*J* *C* I 2 173

"She tells me she'll wed the stranger knight,
Or never more *to* view nor day nor night"—*P of T* II 5 17

"Some pagan shore,
Where these two Christian armies *might* combine
The blood of malice in a vein of league,
And not *to* spend it so unneighbourly"—*K* *J* V 2 39

Thus probably we must explain

"And *let* them all encircle him about,
And fairy like *to* pinch the unclean knight"
At W of IV IV 4 57

The common explanation "to pinch," attributes to Shakespeare an archaism which is probably nowhere found in his works (not even in *P of T* III 2 17). See All to, 28

It is a question how to explain

"She is abus'd, stol'n from me and corrupted
By spells and medicines bought of mountebanks
For nature so preposterously *to* err,
Being not deficient, blind or lame of sense,
Sans witchcraft *could* not"—*Othello*, I 3 62

Here, either as above, (1) "*to* err" depends on "*could*," i.e. "Nature was not able *to* err," or (2) "*could* not" might perhaps stand for "*could* not be," "*was* impossible," having for its subject "Nature *to* err" (See 354). In (2) "*for*" may be either (a) a con-

junction, or (δ) a preposition "It was not possible for Nature thus to err" I prefer (1)

In "For little office

The hateful commons will perform for us

Except, like curs, to tear us all to pieces," *Rich II* ii 2 139

"to tear" may be considered as a noun, the object of "except"

351 It were best (to) *To* is often omitted after "best" in such phrases as "it were best," "thou wert best," &c. Perhaps there is in some of these cases an unconscious blending of two constructions, the infinitive and imperative, exactly corresponding to the Greek *οἷσθ' οὖν δ' δρᾶσον*

"'Tis best put finger in the eye"—*T of Sh* i i 78

"I were best not call"—*Cymb* iii 6 19

"I were best not know myself"—*Macbeth*, i 2 73

"Best draw my sword"—*Cymb* iii 6 25

In most of these cases the speaker is speaking of himself but often it is impossible, without the context, to tell whether the verb is in the infinitive or imperative. Thus in

"Better be with the dead,"—*Macbeth*, iii 2 20

it is only the following line,

"Whom we, to gain our peace, have sent to peace,"

that shows that *be* is infinitive. When we now use this idiom, we generally intend the verb to be used imperatively

352 I were best (to) The construction

"*Thou wert better* gall the devil"—*K J* iv 3 95

"*I were best* leave him"—*1 Hen VI* v 3 82

"Madam, *you're best* consider"—*Cymb* iii 2 79

like the modern construction "if you please," (in which we should now say, and be correct in saying, that "you" is the subject, though it was originally the object, of "please,") represents an old impersonal idiom. "Me were liefer," i.e. "it would be more pleasant to me," "Me were loth," "Him were better." Very early, however, the personal construction is found side by side with the impersonal. The change seems to have arisen from an erroneous feeling that "Me were better" was ungrammatical. Sometimes the *to* is inserted

"You were best *to* go to bed"—*2 Hen VI* v i 196

"You were best *to* tell Antonio what he said"—*M of V* ii 8 33

353 "To" omitted after Conjunctions

Where two infinitives are coupled together by a conjunction, the *to* is still omitted in the former, *where the latter happens to be nearer to the principal verb*, e g after "rather than" "Rather than see himself disgraced, he preferred to die." But we could not say

"Will you be so good, scould knave, *as eat it*?"—*Hen V* v 1 31

This is probably to be explained, like the above, as a blending of two constructions—the infinitive, "Will you be so good *as to eat it*?" and the imperative, "Eat it, will you be so good?"

In "Under the which he shall not choose *but fall*"

Hamlet, v 7 66

"Nay then, indeed she cannot choose *but hate thee*"

Rich III iv 4 289

"I hou shalt not choose *but go*"—*T N* iv 1 61

the obvious and grammatical construction is "he shall not choose anything except (to) fall," "she cannot choose anything except (to) hate thee," but probably (contrary to Matzner's view, iii 18) the explanation of the omission is, that Shakespeare mentally supplies "shall," "can," &c "He shall not choose anything else, but (shall) fall." This is supported by

"Who cannot choose but *they must blab*"—*Othello*, iv 1 28

354 Noun and infinitive used as subject or object.

It might be thought that this was a Latinism. But a somewhat similar use of the infinitive with a noun in impersonal sentences is often found in E. E. and, though rarely, in A. S.

"No wondur is a lewid man *to ruste*"—CHAUCER, *C T* 504

"It is ful fair *a man to bear him even*"—*Id* 1525

"It spedith one man *for to die* for þe puple"—WICKLIFFE, *St John* xviii 14

(So Matzner, but Bagster has "that o man,") i. e. "that one man should die"

"It is the lesser fault, modesty finds,
Women to change their shapes than men their minds"

T G of V v 4 109

"As in an early spring
We see the appealing buds *which to prove* fruit
Hope gives not so much warrant as despair
That frosts will bite them"—2 *Hen IV* 1 3 39

"*This to be true*
I do engage my life"—*A Y L* v 4 171

"Be then desir'd

A little to disquantity your tian,
And the remainder that shall still depend
To be such men that shall besort your age"—*Leur*, i 4 272

In the following instance "*biags* of" is used like "boasts "

"Verona biags of him

To be a virtuous and well govern'd youth"—*R and J* i 5 70

"I have deserv'd

All tongues to talk their bitterest"—*W T* iii 2 217

"(This) is all as monstrous to our human reason

As my Antigonus to break his grave"—*Id* v i 42

"O that self-chain about his neck

Which he foreswore most monstiously *to have* "

C of E v i 11, *Rich III* iv 4 337

Add perhaps

"The duke

Will never grant *this forfeiture to hold*,"—*M of V* iii 3 25

though "forfeiture" may be personified, and "grant" used like "allow" We retain this use, but transpose "for" in "*for to*" (see the example from Wickliffe above) and place it before the noun or pronoun

"*For me to put* him to his purgation would perhaps plunge him into far more choler"—*Hamlet*, iii 2 317

355 The Infinitive used as a Noun This use is still retained when the Infinitive is the subject of a verb, as "To walk is pleasant," but we should not now say—

"What's sweet to do *to do* will aptly find"—*L C* 13

"My operant powers their functions leave *to do* "

Hamlet, iii 2 184, *ib* iii 4 66

"Have not *to do* with him"—*Rich III* i 3 292

So 3 *Hen VI* iv 5 2

"Metaphors far fet hunder *to be understood*"—*B J Disc* 757

Apparently *to* is omitted in the following curious passage —

"For to (*to*) *have* this absolute power of Dictator they added never *to be* afraid to be deposed"—*N P* 611

It is doubtful whether the infinitive is a noun in the objective in

"Nor has he with him *to supply* his life"—*T of A* iv i 46

i.e. "the power of supplying," or whether "anything" is understood "He has not anything to supply his livelihood "

We can say "I was denied my rights," but not

"I am denied *to sue* my livery here"—*Rich III* 11 3 129

356. Infinitive, indefinitely used *To* was originally used not with the infinitive but with the gerund in *e*, and, like the Latin "*ad*" with the gerund, denoted a purpose. Thus "*to love*" was originally "*to lovene*," i.e. "*to (or toward) loving*" (*ad amandum*). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, "*for*," "*about*," "*in*," "*as regards*," and, in a word, *for* any form of the gerund as well as for the infinitive.

"*To fight* you thus methinks I am too savage"—*Macb* 1v 2 70
Not "*too savage to fight* you," but "*in or for fighting* you."

"I was too strict *to make* mine own away"—*Rich II* 1 3 243
i.e. "I was too severe *to myself in sacrificing* my son."

"Too proud *to be* (of being) so valiant"—*Coriol* 1 1 263

"I will not shame myself *to give* you (by giving you) this"
M of V 1v 1 431

"Mike moan *to be* abridged"—*Id* 1 1 126
Not, "*in order to be*," but, "*about being* abridged."

"Who then shall blame
His pester'd senses *to recoil* and start"—*Macb* v 2 22
i.e. "for recoiling." Comp. *T of Sh* 111 2 27, *A Y L* v 2 110

"O, who shall hinder me *to wail* and weep?"
Rich III 11 2 27
i.e. "as regards, or from, wailing."

"But I shall grieve you *to report* (by reporting) the rest"
Rich II 11 2 95
"You might have saved me my pains *to have taken* away the ring"
T N 11 2 6

i.e. "by having taken away."
"I the truer, so *to be* (for being) false with you"
Cymb 1 5 44

"Lest the State shut itself out *to take* any penalty for the same"—*B E* 158
i.e. "as regards taking any penalty." We still say, "I fear *to do* it," where "*to*" has no meaning of purpose, but Bacon wrote—

"Young men care not *to innovate*"—*B E* 161
'are not cautious *about innovating*." So *Tr and Cr* v 1 71

This gerundive use of the infinitive is common after the verb "to mean "

"What mean these masterless and gory swords
To lie discoloured by this place of peace?"—*R and J* v 3 143

"What mean you, sir,
To give them this discomfort?"—*A and C* iv 1 34
So *Tr and Cr* v 1 30

"To weep to have that which it fears to lose"—*Sonn* 64.
sc "to weep because of having, because it has "

We say, "I took eleven hours to write it," or "I spent eleven hours in writing," not

"Eleven hours I spent to write it over "
Rich III iii 6 5, *M of V* i 1 154

"But thou strik'st me
Sorely, to say (in saying) I did"—*W T* v 1 18

"You scarce can right me thoroughly then to say
You did mistake"—*Id* ii 1 99

sc "by saying "

"I know not what I shall incur to pass it"—*Id* ii 2 57

sc "I know not what penalty I shall incur as the consequence of, or for, letting it pass "

"You're well to live"—*W T* iii 3 121

sc "You are well off as regards living," resembles our modern,
"You are well to do " The infinitive thus used is seldom preceded by an object

"So that, conclusions to be as kisses, if your (221) four negatives
Make your two affirmatives, why then," &c.—*T N* v 1 22

"What ! *J*, that kill'd her husband and his father,
To take her in her heart's extremest hate "

Rich III i 2 231-2'

From 216 it will be seen that the English pronoun, when it represents the Latin accusative before the infinitive, is often found in the nominative. The following is a curious instance of the ambiguity attending this idiom —

"I do beseech your grace
To have some conference with your grace alone "

Rich II v 3 27

sc "about having some conference," and here, as the context shows, "that I may have some conference "

Equally ambiguous, with a precisely opposite interpretation is

“Sir, the queen
Desires your visitation, and *to be*
Acquainted with this stranger”—*Hen VIII* v i 169
1 c “and that you will become acquainted”

“Of him I gather’d honour
Which he *to seek* (seeking) of me again perforce
Behoves me keep at utterance”—*Cymb* iii i 72

Probably we must thus explain

“Thou’lt torture me *to leave* unspoken that
Which, *to be spoke*, would torture thee”—*Ib* v 5 139
1 c “You wish to torture me *for leaving* unspoken that which, *by being spoken*, would torture you”

“Foul is most foul being foul *to be* a scoffer,”
A Y L iii 5 62

seems to mean “foulness is most foul when its foulness consists *in being* scornful”

357 “To” frequently stands at the beginning of a sentence in the above indefinite signification. Thus *Macb* iv 2 70, quoted above, and—

“To do this deed,
Promotion follows”—*W T* i 2 356

“To know my deed, ’twere best not know myself”
Macbeth, ii 2 73

“To say to go with you, I cannot”—*B J E out &c* iv 6

“To belie him I will not”—*A W* iv 3 299

“Other of them may have crooked noses, but *to owe* (as regards owning) such straight arms, none”—*Cymb* iii i 38

“For of one grief grafted alone,
To graft another thereupon,
A surer crab we can have none”—*ILLYWOOD*

“To lack or lose that we would win
So that our fault is not therein,
What woe or want end or begin?”—*Ib*

“To sue to live, I find I seek to die,
And seeking death find life, —*M for M* iii i 43

where “to sue to live” means “as regards suing to live,” and corresponds to “seeking death”

This indefinite use of the infinitive in a gerundive sense seems to be a continuation of the old idiom which combined *to* with the gerund

Less frequently the clause depends on "that "

"But *that* I'll give my voice on Richard's side,
God knows I will not do it"—*Rich III* iii i 53

358 For to When the notion of purpose is to be brought out, *for to* is often used instead of *to*, and in other cases also. Similarly the Danish and Swedish languages (Matzner) have "for at," and the old French has "por (pour) à," with the infinitive. *For to* is still more common in Early English than in Elizabethan

359 Infinitive active is often found where we use the passive, as in

"Yet, if men moved him, was he such a storm
As oft 'twixt May and April is *to see*"—*L C* 102

This is especially common in "what's *to do*" (*T V* iii 3 18, &c) for "what's *to be done*" See **Ellipses**, 405, and compare

"Savage, extreme, rude, cruel, not *to trust*"—*Sonn* 129
i.e. "not to be trusted "

360 Infinitive, complete Present It is now commonly asserted that such expressions as "I hoped *to have seen* him yester day" are ungrammatical. But in the Elizabethan as in Early English authors, after verbs of *hoping*, *intending*, or verbs signifying that something *ought to have* been done but was not, the Complete Present Infinitive is used. We still retain this idiom in the expression, "I *would* (i.e. *wished to*) *have done it*" "I *ought* (i.e. *was bound*) *to have done it*" But we find in Shakespeare—

"I hoped thou *shouldst have been* my Hamlet's wife,
I thought thy bride-bed *to have deck'd*, sweet maid "
Hamlet, v i 268

"Thought *to have begg'd*"—*Cymb* iii 6 48

In "Levi'd an army weening *to redeem*,
And *have install'd* me in the dardem,"—*I Hen VI* ii 5 89,
it is difficult to explain the juxtaposition of the simple present with an apparently complete present infinitive. Probably *have* is here used in the sense of "cause," i.e. "thinking to redeem me and to have me install'd," "to cause me to be install'd" So in

"Ambitious love hath so in me offended
That barefoot plod I the cold ground upon
With santed vow my faults *to have amended*,"

A W iii 4 7

"to have amended" seems to mean "to cause to be amended"
But possibly there is no need for this supposition of transposition
The thought of *unfulfilment* and disappointment growing on the
speaker might induce her to put the latter verb in the complete
present infinitive

"Pharnabazus came thither thinking *to have* raised the siege"—
N P 179

Sometimes the infinitive is used without a verb of "thinking," to
imply an unfulfilled action

"I told him of myself, which was as much
As *to have ask'd* him pardon"—*A and C* ii 2 79

But often it seems used by attraction to "have," expressed or
implied in a previous verb

"She would *have* made Hercules *to have* turned spit"
M Ado, ii 1 261

"I had not (i.e. should not *have*) been persuaded *to have* hurried
These few ill spoken lines into the world"

BEAUMONT on *Faithful Shepherdess*

So Milton "He trusted *to have* *equall'd* the Most High"

The same idiom is found in Latin poetry (Madvig, 407 Obs 2)
after verbs of *wishing* and *intending* The reason of the idiom
seems to be a desire to express that the object wished or intended is
a completed fact, that has happened contrary to the wish and cannot
now be altered

361 Subjunctive, simple form See also Be, Were, An,
But, If, &c The subjunctive (a consequence of the old inflectional
form) was frequently used, not as now with *would*, *should*, &c, but
in a form identical with the indicative, where nothing but the
context (in the case of past tenses) shows that it is the subjunctive,
as

"But, *if* my father *had* not scanted me,
Yourself, renowned prince, then *stood* as fan"
M of V ii 1 17.

"Preference goes by letter and affection,
And not by old gradation where each second
Stood heir to the first"—*Othello*, i 1 38

If it be asked what is the difference between "stood" here and "would have stood," I should say that the simple form of the subjunctive, coinciding in sound with the indicative, implied to an Elizabethan more of *inevitability* (subject, of course, to a condition which is not fulfilled) "Stood" means "would certainly have stood" The possibility is regarded as *an unfulfilled fact*, to speak paradoxically Compare the Greek idiom of *iva* with the indicative

"If he *did* not care whether he had their love or no, he *waved* indifferently 'twixt doing them neither good nor harm, but he seeks their hate with greater devotion than they can render it him"—*Coriol* ii 2 17

"If they
Should say, 'Be good to Rome,' they *charged* him even
As those should do," &c—*Coriol* iv 6 112

"(If I rebuked you) then I *check'd* my friends"
Rich III iii 7 150

"Till" is used varyingly with the indicative present, future, and the subjunctive

The subjunctive is found after "so" in the sense of "so (that)," i.e. "(if it be) so (that)"

"I will endow a child of thine,
So in the Lethe of thy angry soul
Thou *drown* the sad remembrance of these wrongs"
Rich III iv 4 251

Sometimes the presence of the subjunctive, used conditionally (where, as in the case of *did*, the subjunctive and indicative are identical in inflections), is indicated by placing the verb before the subject

"*Did* I tell this who would believe me?"
M for M ii 4 171

"*Live* Roderigo,
He calls me to a restitution"—*Othello*, v i 14

"*Live* a thousand years,
I shall not find myself so fit to die"—*J C* iii i 159
"*Live* thou, I live"—*M of V* iii 2 61

Where we should say, "*Should* I tell, live," &c

The indicative is sometimes found where the subjunctive might be expected

"*Pleaseth* you walk with me down to his house,
I will discharge my bond,"—*C of E* iv i 12
where the first clause might be taken interrogatively, "Is it your

pleasure to walk with me? In that case I will," &c So 2 *Hen IV* iv 1 225 Perhaps we may thus explain the so-called imperative in the first person plural

"Well, *sit we* down,
And let us hear Benardo speck of this"—*Hamlet*, i 1 33
i e "suppose we sit down?" "what if we sit down?" Compare *Ib* 168

So "*Alcib* I'll take the gold thou giv'st me, not all thy counsel
Timon Dost thou, or dost thou not, Heaven's curse upon thee!"—*T of A* iv 3 131

So "willy-nilly" and

"He left this ring behind him, *would I or not*"—*T N* i 5 321

"Please" is, however, often found in the subjunctive, even interrogatively

"*Please* it you that I call?"—*T of Sh* iv 4 1

It then represents our modern "may it please?" and expresses a modest doubt

The subjunctive is also found, more frequently than now, with *if*, *though*, &c The subjunctive "he dare" is more common than "he dares" in the historical plays, but far less common in the others The only difference between the two is a difference of *thought*, the same as between "he *can* jump six feet" and "he *could* jump six feet," i e if he liked

Compare "For I know thou *darest*,
But this thing *dare* not" *—*Tempest*, iii 2 62-3
i e "would not dare on any consideration" stronger than "dares"

The indiscriminate use of "dare" and "dares" (regulated, perhaps, by some regard to euphony) is illustrated by

"Here boldly spread thy hands, no venom'd weed
Dares blister them, no slimy snail *dare* creep"

B and F *F Sh* iii 1

362 Subjunctive auxiliary forms The simple form of the subjunctive is sometimes interchanged and co ordinate with the auxiliary form

"If thou wert the ass, thy dulness *would* torment thee, and still thou *livedst* but as a breakfast to the wolf, if thou wert the wolf, thy greediness *would* afflict thee, and oft thou *shouldest* hazard thy life for a dinner, wert thou a horse, thou *wouldest* be seized by

* "This thing" means "this creature Trinculo," and is antithetical to "thou"

the leopard, wert thou a leopard, thou wert german to the lion"—
T of A iv 3 385-94

Note here that "livedst" and "shouldst" imply inevitability and compulsion. "Wouldst" is used in the passive because the passive in itself implies compulsion. "Would" is used after "dulness" and "greediness" because they are quasi personified as *voluntary* persecutors. Why not "hazardedst" as well as "livedst"? Perhaps to avoid the double *d*.

"Do," "did," are often used with verbs in the subjunctive

"Better far, I guess,
That we *do make* our entrance several ways"—*I Hen VI* ii 1 30
"Lest your retirement *do amaze* your friends"—*I Hen IV* v 4 5

363. The Subjunctive is replaced by the Indicative after "if," where there is no reference to futurity, and no doubt is expressed, as in "if thou lovest me"

"O Nell, sweet Nell, *if* thou *dost* love thy lord,
Banish the carkers of ambitious thoughts"

2 *Hen VI* i 2 17

"*An* thou *canst* not smile as the wind sits, thou'lt catch cold shortly"—*Lea* i 4 112

"Ah, no more of that, Hal, *an* thou *lovest* me"—*I Hen IV* ii 4 312

In the last example Falstaff is assuming the Prince's love as a *present fact* in order to procure the immediate cessation of ridicule. But in the following he asks the Prince to do him a favour regarded as *future*, and as somewhat more *doubtful*—

"*If* thou *love* me, practise an answer"—*I Hen IV* ii 4 411
Incredulity is expressed in

"*If* thou *have* power to raise him, bring him hither"

Ib iii 1 60

In "*If* thou *dost* nod thou *break'st* thy instrument,"
7 *C* iv 3 271

the meaning is "you are sure to break," and the present indicative being used in the consequent, is also used in the antecedent. So in

"I *am* quickly ill and well
So (almost 'since') Antony *loves*"—*A and C* i 3 73

In "It (my purpose) is no more
But that your daughter, ere she seems as won,
Desires this ring,"—*A W* iii 7 32

the purpose is regarded graphically as a *fact* in the act of being completed. However, the indiscriminate use of the indicative and subjunctive at the beginning of the seventeenth century is illustrated by the A V *St Matt* v 23

"Therefore, if thou *bring* thy gift to the altar, and there *rememberest* "

364 Subjunctive used optatively or imperatively This was more common than in modern poetry

"Who's first in worth, the same *be* first in place "

B J *Cy's Rev* v 1

(May) "You own good thoughts *excuse* me, and farewell "

L L L ii 1 177

"O heavens, that they *were* living both in Naples,
The king and queen there' (provided) that they *were*, I wish
Myself were mudded in the oozy bed"—*Tempest*, v 1 150

"No man *inveigh* against the wither'd flower,
But *chide* rough winter that the flower hath kill'd "

R of L

"In thy fates our cares *be* drowned,
With thy grapes our hairs *be* crowned"—*A and C* ii 7 122

The juxtaposition of an imperative sometimes indicates the imperative use

"Touch you the sourest points with sweetest terms,
Nor (let) curstness *grow* to the matter"—*A and C* ii 2 25

"Good now, sit down, and *tell* me *he* that knows," &c

Hamlet, i 1 70

"Take Antony Octavia to *his* wife"—*A and C* ii 2 129

"Run one before, and let the queen know"—*Ib* iv 8 1

"Thus time we waste, and longest leagues make short,
Sail seas in cockles, *have* an wish but for't "

T of T iv 4 Gower, 2

see "Let any one but wish it, and we will sail seas in cockles "

Sometimes only the context shows the imperative use

"For his passage,
(See that) The soldiers' music and the rites of war
Speak loudly for him"—*Hamlet*, v 2 411

The 'and' is superfluous, or else "question" is imperative, in

"*Question*, your grace, the late ambassadors,
And you shall find"—*Hen V* ii 4 31

So in "Hold out my horse and I will first be there"

Rich II ii i 300

"Then (see that) every soldier *kill* his prisoners"

Hen V iv 6 37

On the other hand, "prove" is conditional (or "and" is omitted)
in

"O my father !

Prove you that any man with me conversed,
Refuse me, hate me, torture me to death "

M. Ado, iv i 182-6.

Often it is impossible to tell whether we have an imperative with
a vocative, or a subjunctive used optatively or conditionally

"Melt Egypt into Nile, and kindly creatures

Turn all to serpents"—*A and C* ii 5 78

"That I shall clear myself,

Lay all the weight ye can upon my patience,
I make as little doubt as," &c —*Hen VIII* v i 66

"Now to that name my courage *prove* my title "

A and C v 2 291

'Sport and repose *turn* from me day and night "

Hamlet, iii 2 218

365. This optative use of the subjunctive dispensing with
"let," "may," &c gives great vigour to the Shakespearian line

"Judge me the world"—*Othello*, i 2 72

"let the world judge for me "

"Disorder, that hath spoil'd us, *friend* us now "

Hen V iv 5 17

"Long *die* thy happy days before thy death "

Rich III i 3 207

"The worm of conscience still *begnaw* thy soul"—*Ib* 222

The reader of Shakespeare should always be ready to recognize
the subjunctive, even where the identity of the subjunctive with the
indicative inflection renders distinction between two moods impos-
sible, except from the context Thus

"Therefore take with thee my most heavy curse,
Which in the day of battle *in* thee more
Than all the complete armour that thou wear'st "

My prayers on the adverse party *fight*,
And there the little souls of Edward's children

Whisper the spirits of thine enemies,

And *promise* them success and victory"—*Rich III* iv 4 190.

Here, in the second line, "t're," necessarily subjunctive, impresses upon the reader that the co ordinate verbs, "fight," &c, are also subjunctive. But else, it would be possible for a careless reader to take "fight," &c as indicative, and ruin the passage.

This optative or imperative use of the subjunctive, though common in Elizabethan writers, had already begun to be supplanted by auxiliaries. Thus Wickliffe has (*Coloss* ii 16) "No man *judge* you," while all the other versions have "*Let* no man judge you."

366. Subjunctive, complete present (See *Should* for "if he should have") The subjunctive with "have" is not very frequent. It is used where a past event is not indeed denied, but qualified conditionally, in an argumentative manner.

"If, sir, perchance
She *have* restrain'd the riots of your followers,
'Tis on such ground as clears her from all blame"

Learn, ii 4 145

i.e. "If it should hereafter be proved that she *have*," "if so be that she *have*."

So "If this young gentleman *have* done offence"

T N iii 4 344

"Though it *have*" is somewhat similarly used to express a concession for the sake of argument, not a fact.

"For though it *have* help madmen to their wits"

Rich II v 5 62.

367 Subjunctive used indefinitely after the Relative

"In her youth
There is a prone and speechless dialect
Such as move men"—*M* for *M* i 2 189

"And the stars *whose* feeble light
Gave a pale shadow"—B and F.

"But they *whose* guilt within their bosom lie
Imagine every eye beholds their blame"—*R* of *L* ii 1344

"Thou canst not die, *whilst* any zeal abound"

DANIEL (quoted by WAIKER)

"I charge you to like as much of this play as *please* you"

A V L Epilogue.

"And may direct his course as *please* himself"

Rich III ii 2 129

Perhaps (but see 218)

' Alas, their love may be called appetite,
No motion of the liver, but the palate
That *suffer* surfeit "—*T N* 11 4 102

In the subordinate clauses of a conditional sentence, the relative is often followed by the subjunctive

"A man *that were* to sleep your sleep"—*Cymb v* 4 179
z e "If there were a man who was destined to sleep your sleep"

"If they would yield us but the superfluous *while* it *were* whole some"—*Coriol* 1 1 18

368 Subjunctive in a subordinate sentence The subjunctive is often used with or without "that," to denote a purpose (see above, That) But it is also used after "that," "who," &c in dependent sentences where no purpose is implied, but only futurity *

"Be it of less expect
That matter needless of importless burden
Divide thy lips"—*T and C* 1 3 71

No "purpose" can be said to be implied in "please," in the following —

"May it please you, madam,
That he *but* Helen come to you"—*A W* 1 3 71

"Yet were it true
To say this boy *were* like me"—*W T* 1 2 135
"Thou for whom Jove would swear
Juno but an Æthiop *were*"—*L L L* 1v 3 118
"Would you not swear that she *were* a maid?"

M Ado, 1v 1 40
"One would think his mother's milk *were* scarce out of him"
T N 1 5 171

In the last four passages the second verb is perhaps attracted to the mood of the first

"*Proteus* But she is dead
Silv Say that she *be* yet," &c.
T G of V 1v 2 109
"With no show of fear,
No, with no more than if we heard that England
Were busied with a Whitsun Morris dance"
Hen V 11 4 25

* I have found no instance in Shakespeare like the following, quoted by Walker from Sidney's *Arcadia*

"And I think there she *do* dwell"

"I pray (hope) his absence *proceed* by swallowing that "

Cymb iii 5 58

"If it be proved against an alien

That by direct or indirect attempt

He *seek* the life of any citizen"—*M of V* iv 1 351

"One thing more rests that thyself *execute*"—*T of Sh* i 1 251

where, however, "that" may be the relative, and "execute" an imperative

I know of no other instance in Shakespeare but the following, where the subjunctive is used after "that" used for "so that," of a fact

"Through the velvet leaves the wind

All unseen can passage find,

That the lover sick to death

Wish himself the heaven's breath"—*L L L* iv 3 108

The metre evidently may have suggested this licence or *es* or *d* may have easily dropped out of "wishes" or "wish'd"

The subjunctive is used where we should use the future in

"I doubt not you (will) *sustain* what you're worthy of by your attempt"—*Cymb* i 4 125

"Think" seems used subjunctively, and "that" as a conjunction in

"And heaven defend (prevent) your good souls that you (should) *think*

I will your serious and great business scant

For (because) she is with me"—*Othello*, i 3 267

The "that" is sometimes omitted

"It is impossible they *bear* it out"—*Id* ii 1 19

Here "bear" is probably the subjunctive. The subjunctive is by no means always used in such sentences. We may contrast

"No matter then *who see* it"—*Rich* II v 2 59

"I care not *who know* it"—*Hen* V iv 7 118

with

"I care not *who knows* so much"—*T N* iii 4 300.

369 The Subjunctive after verbs of command and entreaty is especially common, naturally, since command implies a *purpose*

"We enjoin thee that thou *carry*"—*IV T* ii 3 174

"I conjure thee that thou *declare*"—*Id* i 2 402

So *M for M* v 1 50

“Tell him from me
 He *bear* himself with honourable action”
T of Sh Ind 1 1 110

“Thy dukedom I resign, and do entreat
 Thou *pardon* me my wrongs”—*Temp* v 1 119

So after “forbid”

“Fortune forbid my outside *have* not chaimed her”
T N ii 2 19

Sometimes an auxiliary is used

“I do beseech your majesty *may* *salve*”—*I Hen IV* iii 2 155

Hence in such passages as

“Go charge my goblins that they *grind* their joints,”
Temp iv 1 259

the verb is to be considered as in the subjunctive

After a past tense “should” is used

“She bade me I *should* teach him”—*Othello*, 1 3 165

370 Irregular sequence of tenses. Sometimes the sequence of tenses is not observed in these dependent sentences

“Therefore they *thought* it good you *hear* a play”
T of Sh Ind 2 136

“‘*Twere* good you *do* so much for charity”—*M of V* iv 1 261

In both cases a present is implied in the preceding verb “They thought and think,” “It *were* and is good”

Reversely in

“But do not stain
 The even virtue of our enterprise
 To think that of our cause or our performance
Did need an oath”—*J C* ii 1 136

“Did need” means “ever could need,” and is stronger than “need” or “can need” In

“Is it not meet that I *did* amplify my judgment?”—*Cymb* 1 5 17
 as in “It is time he *came*,” the action is regarded as one “meet” in time past, as well as in the future

“It hath been taught us from the primal state
 That he which is *is wished* until he *were*”—*A and C* 1 3 42

Here “were” is used partly for euphony and alliteration, partly because the speaker is speaking of the past, “is and was always wished until he were”

371. Conditional sentences. The consequent does not always answer to the antecedent in mood or tense. Frequently the irregularity can be readily explained by a change of thought

"And that I'll prove on better men than Somerset,
(Or rather, I would) *Were* growing time once ripen'd to
my will"—*1 Hen VI* ii 4 98

So *3 Hen VI* v 7 21

"If we *shall* stand still
(Or rather, if we should, for we shall not) *We should* take root "
Hen VIII i 2 86

"I *will* find
Where truth is hid, (and I would find it) though it *were* hid
indeed

Within the centre"—*Hamlet*, ii 2 157-8

Compare *Ezek* xiv 14, A V

"Though these three men, Noah, Daniel, and Job, *were* in it, they
should deliver but their own souls "

with *ib* 20, "they *shall* deliver "

"But if the gods themselves *did see* her, then

* * * * *

(If they had seen her) The instant burst of clamour that she
made

Would have made milch the burning eyes of heaven "

Hamlet, ii 2 535 40

"Till I *know* 'tis done,
Howe'er my hopes (might be), my joys *were* ne'er begun "

Id iv 3 70

Sometimes the consequent is put graphically in the present merely
for vividness

"If he *should* do so,
He *leaves* his back unarm'd, never fear that "

2 Hen IV i 3 80

Or else the speaker rises in the tone of confidence

"I am assured, if I *be* measured rightly,
You majesty *hath* no just cause to hate me"—*Id* v 2 66

PARTICIPLES

372 Participles, Active Our termination *ing* does duty for
(1) the old infinitive in *an*, (2) the old imperfect participle in *end*,
ende, *an* &c., and (3) a verbal noun in *-ung*. Hence arises great con

fusion It would sometimes appear that Shakespeare fancied that *-ing* was equivalent to *-en*, the old affix of the Passive Participle. Thus—

“From his *all obeying* breath
I hear the doom of Egypt”—*A* and *C* iii 13 77
i.e. “obeyed by all”

“Many a dry drop seemed a *weeping* tear”—*R* of *L* i 1375
So “His *unrecalling* crime” (*R* of *L*) for “unrecalled”
(In “Many excesses which are *owing* a man till his age,”—*B* *E* 122, *i.e.* “*own*, or, belonging to a man,” *owing* is not a participle at all, but an adjective, “*agen*,” “*âwen*,” “*ôwen*,” “*owenne*,” “*owing*,” which was mistaken for a participle

“There is more *owing* her than is paid”—*A* *W* i 3 107
“Wanting,” as in *Coriol* ii i 217, “One thing is *wanting*,” can be explained from the use of the verb *wanteth* in the following passage

“There *wanteth* now our brother Gloucester here
To make the period of this perfect peace”—*R* III ii i 43)

The same explanation may apply to “I am much *beholding* to you,” which is sometimes found for “beholden,” *Rich* III ii i 129, *J* *C* iii 2 70-3, and even to

“Relish your nimble notes to *plaving* eais”—*R* of *L*

In the following, *ing* might be supplanted, without altering the sense, by the infinitive or the verbal preceded by *a-* *

“Women are angels, *wooning*
Things won are done”—*Tr* and *Cr* i 2 312
i.e. “women are considered angels *to woo*, or *a wooing*,” where *wooning*, if treated as an ordinary present participle, would give the opposite to the intended meaning. Probably in the above, as in the following, *a-* is omitted

“Be brief, lest that the process of thy kindness
Last longer (a, or in) *telling* than thy kindness date ”
Rich III iv 4 254

The “in” is inserted in

“Pause a day or two
Before you hazard, for *in* choosing wrong I lose your company”—*M* of *V* iii 2 2

* Comp. “Returning were as tedious as (to) go o’er —*Macb* iii 4 138 in which the *ing* perhaps qualifies “go” as well as “return,” and might be sup-
planted by “to”

1 c "in the event of *your* choosing wrong, *I* lose your company'
The two constructions occur together in

"Come, come, *in wooing* sorrow let's be brief,
Since, (a *wedding* it, there is such length in grief"

Rich II v i 92.

It is perhaps a result of this confusion between the verbal and the infinitive that, just as the infinitive with "to" is used independently at the beginning of a sentence (357) in a gerundive signification, so is the infinitive represented by *-ing*

"Why, were thy education ne'er so mean,
Having thy limbs, a thousand finer courses
Offer themselves to thy election"—*B J E m &c* ii i

1 c "since thou hast thy limbs" This explains the many instances in which present participles appear to be found agreeing with no noun or pronoun

Part of this confusion may arise from the use of the verbal in *-ing* as a noun in compounds. We understand at once that a "kneadyng trowh" (CHAUCER, *C T* 3548) means "a trough for kneading," but "spending silver" (*Ib* 12946) is not quite so obviously "money for spending." Still less could we say

"Sixth part of each 'A *tumbling* contribution"

Hen VIII i 2 95

Somewhat different is

"Known and *feeling* sorrows,"—*Lear*, iv 6 226

where "feeling" seems to be used like "known," passively, "known and realized sorrows"

So "loading" is used for "laden," BACON, *Essays*, p 49 (Wright)

"Your *discontenting* father,"—*W T* iv 4 513

may perhaps be explained by the use of the verb "content you," "I discontent (me)" meaning "I am discontented"

373 The Verbal differs in Elizabethan usage from its modern use (a) We do not employ the verbal as a noun followed by "of," unless the verbal be preceded by "the," or some other defining adjective. But such phrases as the following are of constant occurrence in Elizabethan English

"I dissuade the people from *making of* league"—*N P* 170

"He was the onely cause of *murdering of* the poor Melians"

Ib 171

"By *winning* only of Sicilia"—N P 171

"Enter Clorin the Shepherdess, *sorting* of herbs"

B and F F Sh u. i

∴ "a-sorting, or in sorting of herbs"

For instances from Shakespeare, see 178 and 93

(b) On the other hand, when the verbal is constituted a noun by the dependence of "the," or any other adjective (except a possessive adjective) upon it, we cannot omit the *of* The Elizabethans can

"To plague thee for thy *foul misleading* me"

3 Hen VI v i 97

We should prefer now to omit the "thy" as well as "foul," though we have not rejected such phrases as

"Upon *his leaving* our house"—*Goldsmith*

For instances of "of" omitted when "the" precedes the verbal, see Article, 93 In this matter modern usage has recurred to E. E.

374. Participles, Passive It has been shown (294) that, from the licence of converting nouns, adjectives, and neuter verbs into active verbs, there arose an indefinite and apparently not passive use of Passive Participles. Such instances as

"Of all he dies *possess'd of*,"—*M of V* v i 293

(*possess* being frequently used as an active verb,) may thus be explained

Perhaps,

"And, gladly *quaked* (made to quake), hear more,"

Coriol i 9 6

may be similarly explained. Compare also

"All the whole army stood *agazed* on him"

1 Hen VI i i 126

But, in the following, we can only say that, in the excessive use of this licence, *ed* is loosely employed for *ful*, *ing*, or some other affix expressing connection

"Revenge the jeering and *disdain'd* contempt"

1 Hen IV i 3 183

"*Brooded* watchful day"—*K* F iii 3 52

As we talk of "watching (during) the night," this may explain

"The weary and all-*watched* night"—*Hen V* iv Prologue, 88

But more probably "all-watched" (like "o'er-watched," *J C* iv 3. 241) resembles "weary," and means "tired with watching." For this use of adjectives see 4

"Grim *look'd* night"—*M N D* v i 171

"The *ebbed* man"—*A and C* i 4 43

It is perhaps still not unusual to say "the tide *is* ebbed"

"A *moulten* raven"—*I Hen IV* iii i 152

"With *sainted* vow"—*A W* iii 4 7 (= saintly)

"And at our more *considered* time we'll *reid*"—*Hamlet*, ii 2 81

"*Unconstrained* gyves"—*L C* 242

Sometimes passive participles are used as epithets to describe the state which would be the result of the active verb. Thus

"Why are you *drawn*?"—*Temp* ii i 308, *M N D* iii 2 402

1 c "Why do I find you with your swords drawn?"

"Under the blow of *thralled* discontent"—*Sonn* 124

"The *valued* file" (*Macb* iii i 95) perhaps means "the file or catalogue to which values are attached"

375 The Passive Participle is often used to signify, not that which *was* and *is*, but that which *was*, and therefore *can be hereafter*. In other words, *-ed* is used for *able*

"Inestimable stones, *unvalued* jewels"—*Rich III* i 4. 27

1 c "invaluable"

"All *unavoided* is the doom of destiny"—*Ib* iv 4 217

1 c "inevitable" So

"We see the very wick that we must suffer,
And *unavoided* is the danger now"—*Rich II* ii i 268

"With all *imagined* (imaginable) speed"—*M of V* iii 4 52

"The murmuring surge
That on the *unnumber'd* idle pebbles chafes"—*Lear*, iv 6 21

So, probably, Theobald is right in reading

"The twinn'd stone upon th' *unnumber'd* beach,"
Cymb i 6 3d

though the Globe retains "number'd"

"Unprized" in

"This *unprized* precious maid,"—*Lear*, i i 262
may mean "unprized by others, but precious to me."

"There's no *hoped for* mercy with the brothers"
3 Hen VI. v 4 35
i.e. "to be hoped for"

It has been conjectured that "delighted" means "capable of being delighted" in

"This sensible warm motion to become
 A *kneaded* clod, and the *delighted* spirit
 To bathe in fiery floods"—*M for M iii i 121*

More probably, "delighted" here means the spirit "that once took its delight in this world," but "kneaded" seems used for "kneadable"

376. Participle used with a Nominative Absolute In Anglo-Saxon a dative absolute was a common idiom. Hence, even when inflections were discarded, the idiom was retained, and indeed, in the case of pronouns, the nominative, as being the normal state of the pronoun, was preferred to its other inflections. The nominative absolute is much less common with us than in Elizabethan authors. It is often used to call attention to the object which is superfluously repeated. Thus in

"*The master and the boatswain,*
Being awake, enforce them to this place,"—*Temp v i 100*
 there is no need of "them." So "he" is superfluous in

"Why should he then protect our sovereign,
He being of age to govern of himself?"—*2 Hen VI i i 166*
 It is common with the relative and relative adverbs

"Then Deputy of Ireland, *who remov'd,*
 Earl Surrey was sent thither"—*Hen VIII ii i 42.*
 "My heart,
Where the impression of mine eye infixing,
 Contempt his scornful perspective did lend me"
A W v 3 47

"Thy currish spirit
 Govern'd a wolf, *who hang'd for human slaughter,*
 Even from the gallows did his fell soul fleet"
M of V iv x 134

"Emblems
 Laid nobly on her, *which perform'd,* the choir
 Together sung 'Te Deum'"—*Hen VIII iv i 91*

The participle with a nominative originally intended to be absolute seems diverted into a subject in

"*The king* *anning* at your interior hatred
Makes him send"—*Rich III* 1 3 65-8

i.e. "the fact that the king guesses at your hatred makes him send"

377 The Participle is often used to express a condition where, for perspicuity, we should now mostly insert "if"

"Requires to live in Egypt, *which not granted*,
He lessens his requests"—*A and C* iii 12 12

"That whoso ask'd her for his wife,
His riddle told not, lost his life"—*P of T* 1 Gower, 38

"For I do know Fluellen valiant,
And, *touch'd with choler*, hot as gunpowder"
Hen V iv 7 188

"*Your honour not o'erthrown* by your desires,
I am friend to them and you"—*W T* v 1 230

'Admitted' is probably a participle in

"This is the brief of money, plate and jewels
I am possess'd of 'tis exactly valued,
Not petty things admitted"—*A and C* v 1 146

i.e. "exactly, if petty things be excepted"

The participle is sometimes so separated from the verb that it seems to be used absolutely

"Resolve me with all modest haste which way
Thou might'st deserve, or they impose this usage,
Coming from us"—*Lear*, ii 4 27

i.e. "since thou comest"

"But *being* moody give him line and scope"
2 Hen IV iv 4 39

"And" is sometimes joined to a participle or adjective thus used.
See *And*, 95

"What remains
But that I seek occasion how to rise,
And yet the king *not privy* to my drift"—*3 Hen VI* 1 2 47

"But when the splitting wind
Makes flexible the knees of knotted oaks,
And flies (being) *fled* under shade"—*Tr and Cr* 1 3 51

i.e. "the flies also being (295) fled"

378 Participle without Noun This construction is rare in earlier English

"My name is gret and merveylous, treuly you telland"—*Cov Myst* (Matzner)

Here again, as in 93, we must bear in mind the constant confusion between the infinitive, the present participle, and the verbal. In the above example we should expect the infinitive, "to tell you the truth," and perhaps "telland" is not exactly used for, but confused with, "tellen"*

It is still a usual idiom with a few participles which are employed almost as prepositions, *e.g.* "touching," "concerning," "respecting," "sceing" "Judging" is also often thus incorrectly used, and sometimes "considering," but we could scarcely say—

"Or in the night *imagining* (if one imagines) some fear,
How easy is a bush suppos'd a bear"—*MND* v 1 21

"Here, as I point my sword, the sun arises,
Which is a great way growing on the south,
Weighing the youthful season of the year"—*JC* ii 1 108

Note especially—

"I may not be too forward,
Lest (I) *being seen* thy brother, tender George,
Be executed"—*Rich III* v 3 95

"(It must be done) something from the palace, always *thought*
That I require a clearness"—*Macbeth*, iii 1 132

i.e. "it being always borne in mind"

"(Death sits) infusing him (man) with self and vain conceit,
And, (man having been) *humour'd* thus,
(Death) comes at the last"—*Rich II* iii 2 168

This use is common in prose

"He was presently suspected, *judging* (since men judged) the ill success not in that he could not, but for that he would not"—*NP* 182

So "being," *i.e.* "it being the fact," is often used where we use "seeing"

"You loiter here too long, *being* you are to take soldiers up in counties as you go"—*2 Hen IV* ii 1 200, *M Ado*, iv 1 251

"Though I with death and with
Reward did threaten and encourage him,
Not *doing*'t and (it) *being* done"—*IV T* iii 2 166

* It would be interesting to trace the corresponding process in French by which the gerund "dicendo" and the participle "dicens" were blended in "disant." It was not till the beginning of the eighteenth century that the Academy definitely pronounced "I a regle est faite." On ne fera plus accorder les participes presents. But from the earliest times the *d* of the gerund became *t*

12 "I threatened him, not doing it, with death, and encouraged him with reward, (it) being done," a specimen of irregular terseness only to be found in Elizabethan authors and in Mr Browning's poems.

The context often suggests a noun or pronoun

"If not that, I being queen, you bow like subjects,
Yet that, (I being) by you *deposed*, you quake like rebels '
Rich III 1 3 162

"But her eyes—
How could he see to do them? *Having made* one,
Methinks it should have power to steal both his "
M of V III 2 125

12 "when he had made one"

"*Had*, having, and in quest to have, extreme"—*Sonn* 129

12 "when an object is *had*, possessed," unless it is still more irregularly used for "having had"

This irregularity is perhaps in some cases explained by 372

379 Participle with Pronoun implied Sometimes a pronoun on which a participle depends can be easily understood from a pronominal adjective Compare

"*Nostros* vidisti *flentis* ocellos"

So "Not *helping*, death's *my* fee"—*A W* II 1 192

12 "death is the fee *of me* not helping"

"Men
Can counsel speak and comfort to that grief
Which they themselves not feel, but, *tasting* it,
Their counsel turns to passion"—*M Ado*, v 1 22

"She dares not look, yet, *winking*, there appears
Quick-shifting antics ugly in *her* eye"—*R of L* 458

"*Coming* (as we came) from Sardis, on *our* former ensign
Two mighty eagles fell."—*J C* v 1 80

380 Instead of the Participle an Adjective is sometimes found

"I would not seek an absent argument
Of my revenge, *thou present*"—*A Y L* III 1 4

"And (she), her *attendants absent*, swallowed fire"—*J C* IV 3 156

"*Joy absent*, grief is present for that time"—*Rich II* 1 3 259

Sometimes the adjective depends on an implied pronoun

"Thy word is current with him for my death,
But *dead*, thy kingdom cannot buy *my* breath "

Rich II i 3 232

i.e. "the breath of me when dead "

"It is an obvious conjecture from this use of "absent," "present," "dead," that their quasi participial terminations favoured this participial use But add

"Thence,
A prosperous south-wind friendly, we have cross'd "

W T v i 161

381 The Participle is sometimes implied in the case of a simple word, such as "being "

"I have heard him oft maintain it to be fit that *sons* (being) *at perfect age* and fathers declining, the father should be as ward to the son "—*Lear*, i 2 77

"And be well contented
To make your house our tower *You* (being) *a brother* of us,
It fits we thus proceed, or else no witness
Would come against you "—*Hen VIII* v i 106

i.e. "Since you are our brother " (Or (?) "though you were our brother, it [would be and] is fit to proceed thus ")

"(Those locks are) often known
To be the dowry of a second head,
The skull that bled them (being) in the sepulchre "

M of V iii 2 96

We retain this use in antithetical phrases, such as "face to face," "sword against sword," but we should rarely introduce an adjective into such an antithetical compound Shakespeare, however, has

"And answer me *declined* sword 'gainst sword "

A and C iii 13 27

ELLIPSES

382 Several peculiarities of Elizabethan language have already been explained by the desire of brevity which characterised the authors of the age Hence arose so many elliptical expressions that they deserve a separate treatment The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context.

"Vouchsafe (to receive) good-morrow from a feeble tongue "

"When shall we see (one another) again?" *J C* ii i 313

Cymb i i 124, *Tr* and *Cr* iv 4. 59

Just so we still use "meet "

"You and I have known (one another), sir "

A and *C* ii 6 86, *Cymb* i 4 36

"On their sustaining garments (there is) not a blemish,
But (the garments are) fresher than before "

Tempest, i 2 219

Thus also, as in Latin, a verb of speaking can be omitted where it is implied either by some other word, as in

"She *calls* me proud, and (says) that

She could not love me"—*A Y I* iv 3 16

"But here's a villain that would *face me down*

He met me on the mat"—*C of E* iii i 7

or "maintain to my face that he met me," or by a question as in

"What are you?

(I ask) Your name and quality, and why you answer

This present summons"—*Lear*, v 3 120

(The Globe inserts a note of interrogation after quality)

"Enforce him with his envy to the people,

And (say) that the spoil got on the Antates

Was ne'er distributed"—*Coriol* iii 3 4

Thus, by implying from "forbid" a word of speaking, "bid," and not by a double negative, we should perhaps explain

"You may as well forbid the mountain pines

To wag their high tops and (bid them) to make no noise "

M of V iv i 76

Thus "I know not whether to depart in silence

Or bitterly to speak in your reproof

Best fitteth my degree or your condition

If (I thought it fittest) not to answer, you might haply think," &c—*Rich III* iii 7 144

After "O!" "alas!" and other exclamations, a verb of surprise or regret is sometimes omitted

"O (it is pitiful) that deceit should steal such gentle shapes "

Rich III ii 2 27

' Good God! (I marvel that) these nobles should such stomachs bear

I myself fight not once in forty year"—*I Hen VI* i 3. 90

Sometimes no exclamation is inserted

"Ask what thou wilt (I would) That I had said and done "
2 *Hen VI* 1 4 31

Ellipses in Conjunctional Sentences The Elizabethans seem to have especially disliked the repetition which is now considered necessary, in the latter of two clauses connected by a relative or a conjunction

383. And

"I have you
Ere now demed the asker, *and* now again
Of him that aid not ask but mock (do you) bestow
Your sued for tongues?"—*Coriol* 11 3 213

Here in strictness we ought to have "bestowed," or "do you bestow "

An ellipse must be supplied proleptically in

"(Beggars) Sitting in the stocks refuge their shame,
That (*i.e.* because) many have (sat), *and* many must sit
there"—*Rich II* v 5 27

"Of (such) dainty *and* such picking grievances "
2 *Hen IV* iv 1 198

"It (*i.e.* love) shall be (too) sparing *and* too full of riot "
V and A 1147

"It shall be (too) merciful *and* too severe"—*Ib* 1155

384. As.

"His ascent is not so easy *as* (the ascent of) those who," &c
Coriol 11 2 30

"Returning were *as* tedious *as* (to) go o'er"—*Macb* iii 4 138

"They boldly press so far *as* (modern Eng *that*) further none
(press)"—*B J Cy's Rev* v 3

"O, 'tis sweating labour
To bear such idleness so near the heart
As Cleopatra (bears) this"—*A and C* 1 3 95

"And I, that haply take them from him now,
May yet ere night yield both my life and them
To some man else, *as* this dead man doth (to) me "
3 *Hen VI* 11 5 60

"Return those duties back *as* (they) are most fit (to be returned) "
Lear, 1 1 99

As can scarcely, in the above, be taken for "which."

"This is a strange thing (as strange) *as* e'er I look'd on "

Temp. v 1 289

385 But (after *but* the finite verb is to be supplied *without* the negative)

"The tender nibbler would not take the bait

But (would) smile and jest"—*P P* 4

"To be thus is nothing,

But to be safely thus (is something)"—*Macbeth*, iii 1 47

"And though I could

With barefaced power sweep him from my sight

And bid my will avouch it, yet I must not,

(For certain friends that are both his and mine,

Whose loves I may not drop,) *but* (I must) wail his fall

Who I myself struck down"—*Macbeth*, iii 1 119

Sometimes *but* itself is omitted

"'Tis not my profit that doth lead mine honour,

(*But* it is) Mine honour (that doth lead) it (i.e. profit) "

A and C ii 7 83

Sometimes the repeated varies slightly from the original proposition

"'Tis not enough to help the feeble up,

But (it is necessary) to support him after"—*T of A* i. i 107

In the following, the negative is *implied* in the first verb through the question, "Why need we?" i.e. "We need not" The second verb *must not be taken interrogatively*, and thus it omits the negative

"Why, what need we

Commune with you of this, *but* rather follow

Our forceful indignation?"—*W T* ii 1 162

i.e. "Why need we commune with you? we need rather follow our own impulse" Else, if both verbs be taken interrogatively, "*but* must be taken as "*and not* " "Why need we commune with you, and *not* follow our own impulse?"

Where the negative is part of the subject, as in "none," a new subject must be supplied

"God, I pray him

That *none* of you may live your natural age

But (each of you) by some unlook'd accident cut off"

Rich III i 3 214

386 Ere.

"The rabble should have first unroof'd the city

Ere (they should have) so prevail'd with me"—*Corio* i 1 222

"I'll lean upon one crutch and fight with the other
Ere (I will) stay behind this business"—*Coriol* 1 1 246

387 If

"I am more serious than my custom, you
 Must be so too, if (*you must* or *intend to*) heed me"
Temp 11 1 220

See "must," 314

"I yet beseech your majesty
If (it is) for (*is* because) I want that glib and oily art
 That you make known," &c.—*Learn*, 1 1 227

"O, if (you be) a virgin
 And your affection (be) not gone forth, I'll make you
 The queen of Naples"—*Tempest*, 1 2 447-8

"Haply you shall not see me more, or *if* (you see me),
 (You will see me) A mangled shadow"—*A and C* 14 11 27

This is a good Greek idiom So

"Not like a corse or *if*, not to be buried,
 But quick, and in mine arms"—*W T* 14 4 131

In the following hypothetical sentence there is a curious ellipsis

"Love, loving not itself, none other can"—*Rich II* 5 2 88
is "if a man does not love his own flesh and blood he cannot (love)
 a stranger"

388 Like (*is* resembling)

"But you *like* none, none (like) you, for constant heart"—*Sonn*

388a. Or

"For women's fear and love holds quantity,
 In neither (is) aught, or (it is) in extremity"
Hamlet, 11 2 178

is "women's fear and love vary together, are proportionable they
 either contain nothing, or what they contain is in extremes"

389 Since

"Be guilty of my death *since* (thou art guilty) of my crime"
R of L

390 Than

"To see sad sights moves more *than* (to) hear them told"
R of L 451

"It cost more to get *than* (was fit) to lose in a day"*

B J *Postaster*

"Since I suppose we are made to be no stronger

Than (that) faults may shake our frames "

M for M 11 4 133

"But I am wiser *than* (I should be were I) to serve their precepts"—B J *E out &c* 1 1

"My form

Is yet the cover of a fairer mind

Than (that which is fit) to be butcher of an innocent child "

K J 1v 2 258

"This must be known, which being kept close might move More grief to hide, *than* hate to utter (would move) love "

Hamlet, 1 1 108-9

"this ought to be revealed, for it (273), by being suppressed, might excite more grief in the king and queen by the hiding (356) of the news, than our unwillingness to tell bad news would excite love "

"What need we any spur but our own cause

To prick us to redress? What other bond

Than (that of) secret Romans?"—*J C* 11 1 125

As in the case of "but" (385), so in the following, the verb must be repeated without its negative force

"I heard you say that you had rather refuse

The offer of an hundred thousand crowns

Than (have) Bolingbroke's return to England "

Rich II 1v 1 17

Here, perhaps, the old use of the subjunctive "had" for "would have" exerts some influence

The word "rather" must be supplied from the termination *er* in

"The rarer action is

In virtue (rather) than in vengeance"—*Temp* v 1 28

"You are well understood to be a perfecter giber for the table *than* a necessary bench in the Capitol"—*Coriol* 11 1 91

391 Though

"Saints do not move, *though* (saints) grant for prayers' sake "

R and J 1 5 107

"I keep but two men and a boy (as) yet, till my mother be dead

But what *though*? Yet I live like a poor gentleman born "

M W of W 1 1 287

* Compare the Greek idiom.—*Jelf*, 11 863 2 2

392. Till

"He will not hear till (he) feel"—*T of A* 11 2 7

393. Too to

"His worth is *too* well known (for him) *to* be forth coming"
B J E out &c v i

394. Relative (In relative sentences the preposition is often not repeated)

"Most ignorant of *what* he's most assured (of)"
M for M 11 2 119

"A gift of all (of *which*) he dies possess'd"—*M of V* 1v 1 389

"Err'd in this point (in) *which* now you censure him"
M for M 11 1 15

"For that (for) *which*, if myself might be his judge,
 He should receive his punishment in thanks"—*Ib* 4 28

"I do pronounce him in that very shape
 (In *which*) He shall appear in proof"—*Hen VIII* 1 1 196

"As well appeareth by the cause (for *which*) you come"
Rich II 1 1 26

"In this (in or of) *which* you accuse her"—*W T* 11 1 138

"In that behalf (in) *which* we have challenged it"
K J 11 1 264

"To die upon the bed (upon *which*) my father died"
W T 1v 4 466

"In such a cause as fills mine eyes with tears,
 And stops my tongue *while* (my) heart is drown'd in cares"
3 Hen VI 11 3 14

There is a proleptic omission in

"Or (upon) *whom* frown'st thou *that* I do fawn upon"
Sonn 149

395. Antithetical sentences frequently do not repeat prepositions, verbs, &c

"What most he should dislike seems pleasant to him,
 What (he should) like, (seems) offensive"—*Lea*, 1v 2 10

Sometimes the verb has to be repeated in a different tense

"To know our enemies' minds we'd rip their hearts
 (To rip) Their papers is more lawful"—*Lea*, 1v 6 266

"To be acknowledg'd, madam, is (to be) overpaid"
Ib 1v 7 4

The antithesis often consists in the opposition between past and present time

"I meant to rectify my conscience, which
I *then did feel* full sick, and *yet* (do feel) not well "
Hen VIII ii 4 204.

"And may that soldier i mere recreant prove
That means not (to be), hath not (been), or is not in love "
Tr and Cr i 3 288

"She *was* beloved, she *loved*, she *is* (beloved) and *doth* (love) '
Ib iv 5 292

396. Ellipsis of Neither before Nor, One before Other

"(Neither) He *nor* that affable familiar ghost"—*Sonn* 86

"But (neither) my five wits *nor* my five senses can
Dissuade one foolish heart from seeing thee"—*Ib* 141

"A thousand groans
Came (one) on *another's* neck"—*Ib* 131

"*Pomp* You will not bail me then, sir
Lucio (Neither) Then, Pompey, *nor* now "
M for M iii 2 86

397. Ellipsis of Adverbial and other Inflections

"The duke of Norfolk sprightly and bold(ly) "
Rich II i 3 3

"Good gentlemen, look fresh(ly) and merrily"—*J C* ii i 224

"Apt(ly) and willingly"—*T N* v i 135

"With sleided silk, feat(ly) and affectedly"—*L C* 48

"His grace looks cheerfully and smooth(ly) this morning "
Rich III iii 4 50

"And she will speak most bitterly and strange(ly) "
M for M v i 36

"How honourable(y) and how kindly we
Determine"—*A and C* v i 58

"And that so lamely and unfashionable(y) "
Rich III i i 22

It will not escape notice (1) that in all but two of these instances the *ly* is omitted after *monosyllabic* adjectives, which can be more readily used as adverbs without change, (2) that "honourable," "unfashionable," &c, in their old pronunciation would approximate to "honourably," "unfashionably," and the former is itself used as an adverb (See 1) Nevertheless it seems probable that this, like the following idiom, and like many others, arises partly from the readiness with which a compound phrase connected by a conjunction is regarded as one and inseparable Compare

"Until her husband('s) and my lord's return"—*M of V* iii 4 30

"As soul('s) and body's severing"—*Hen VIII* ii 3 16

where "soul-and-body" is a quasi noun

"Shall be your love('s) and labour's recompense"

Rich II ii 3 62.

398 Ellipsis of Superlative Inflection

"The *generous* and gravest citizens"—*M for M* iv 6 13

"Only the *grave* and wisest of the land"—HEYWOOD (Walker)

"The *soft* and sweetest music"—B J (*16*)

"The *vain* and haughtiest minds the sun e'er saw"

GOFFE (*16*)

"To mark the *full* fraught man and best endued"

Hen V ii 2 139

"The *humble* as the proudest sail doth bear"—*Sonn* 80

The *est* of the second adjective modifies the first

Reversely we have—

"The best condition'd and unwearied spirit,"—*M of V* iii 2 295

where "best" modifies the second adjective

"Call me the *horrid'st* and *unhallow'd* thing

That life and nature tremble at"—MIDDLETON (Walker)

In "I took him for the plainest harmless creature,"

Rich III iii 4 25

though the meaning may be "the plainest, (the most) harmless creature," it is more likely a compound word, "plainest harmless" (see 2)

399 Ellipsis of Nominative Where there can be no doubt what is the nominative, it is sometimes omitted

"It was upon this fashion bequeathed me by will, but poor a thousand crowns, and as thou sayest *charged* my brother, on his blessing, to breed me well"—*A Y L* i i 3

"They call him Doricles and *boasts* himself

To have a worthy feeding"—*W T* iv 4 168

"Who loved her so, that speaking of her foulness

(He) *Washed* it with tears"—*M Ado*, iv i 156

"(It) shall not be long but I'll be here again"

Macbeth, iv 2 23

"Nor do we find him forward to be sounded,

But with a crafty madness *keeps* aloof"—*Hamlet*, iii i 8

* "That" might (but for, 260) be treated as a relative pronoun

This explains *K* 7 11 1 571, and

"When I am very sure, if they should speak,
(They) *Would* almost damn those ears which," &c.

M of V 1 1 97

Compare

"Come, fortune's a jade, I care not who tell her,
'Who, *z c* since she) *Would* offer to strangle a page of the
cellar"—B and F

"The king must take it ill
That he's so slightly valued in his messenger,
(*That he* or ? *you*) *Should* have him thus restrained "

Lear, 11 2 154

So *Hen VIII* 1 2 197

The following might be explained by transposition, "may all" for
"all may " but more probably "they" is implied

"That he awaking when the other do,
May all to Athens back again repair "

M N D 1v 1 72 See also *Ib* v 1 98

400 The omission of the Nominative is most common
with "has," "is," "was," &c

"He has" is frequently pronounced and sometimes written "has,"
and "he" easily coalesces with "was,"* "will," &c Hence these
cases should be distinguished from those in the preceding paragraph

"And to the skirts of this wild wood he came,
Where, meeting with an old religious man,
After some question with him *was* converted "

A Y L v 4 167

"This young gentlewoman had a father whose skill was almost as
great as his honesty had it stretch'd so far, *would* have made nature
immortal"—*A W* 1 1 20

"*Hero* I'll wear this

Marg By my troth, 's not so good"—*M Ado*, 111 4 9 and 18

"For Cloten

There wants no diligence in seeking him,
And (he) *will* no doubt be found"—*Cymb* 1v 3 21

"For I do know Fluellen valiant

And, touch'd with choler, hot as gunpowder,
And quickly *will* return an injury"—*Hen V* 1v 7 188

"This is that banish'd haughty Montague,
And here *is* come"—*R and J* v 3 52

* See 461

- "As for Cromwell,
Beside that of the jewel-house, (he) *is* made master
O' the rolls"—*Hen VIII* v 1 34, 50
"I know the gentleman, and, as you say,
There (he) *was* a' gruning"—*Hamlet*, ii 1 58
"Bring him forth, *has* sat in the stocks all night," &c
A W iv 3 116
So *Ib* 114, 298, *T N* 1 5 156
"Tis his own blame *hath* put himself from rest "
Lear, ii 4 293
Ib iii 1 5, *Othello*, iii 1 67, *T of A* iii 2 39, iii 3 23, iv
3 463 This omission is frequent after appellatives or oaths
"Poor jade, *is* wrung in the withers out of all 'cess "
I Hen IV ii 1 6
"Poor fellow, never *joyed* since the price of oats rose"—*Ib* 11
"Richard Send for some of them
Ely Marry, and *will*, my lord, with all my heart "
Rich III iii 4 36
In "And the fair soul herself,
Weigh'd between loathness and obedience, at
Which end o' the beam *should* bow,"—*Tempest*, ii 1 181
either "she" is omitted, or "should" is for "she would," or "o'"
has been inserted by mistake

401 A Nominative in the second person plural or first person
is less commonly omitted

- "They all rush by
And leave you hindermost,
Or like a gallant horse, fall'n in first rank,
(You) *Lie* there for pavement to the abject rear "
Tr and Cr iii 3 162
"They gave me cold looks,
And, meeting here the other messenger,
Having more man than wit about me, (I) drew "
Lear, ii 4 42
The *I* before "pray thee," "beseech thee," is constantly omitted
(*Tempest*, ii 1 1)
"Good morrow, fair ones,
(I) pray you if you know"—*A Y L* iv 3 76
"I ask you whether you know "

The inflection of the second person singular allows the nominative
to be readily understood, and therefore justifies its omission.

"Art any more than a steward?"—*T N* II 3 122

"It was she

First told me thou wast mad, then (thou) *cam'st* in smiling"
Ib V I 357

402 Ellipsis of Nominative explained This ellipsis of the nominative may perhaps be explained partly (1) by the lingering sense of inflections, which of themselves are sometimes sufficient to indicate the person of the pronoun understood, as in Milton—

"Thou art my son beloved in him *am* pleased,"

partly (2) by the influence of Latin, partly (3) by the rapidity of the Elizabethan pronunciation, which frequently changed "he" into "'a" (a change also common in E E),

"'a must needs,"—2 *Hen VI* IV 2 59

and prepared the way for dropping "he" altogether Thus perhaps in "Who if *alive* and ever dare to challenge this glove, I have

sworn to take him a box o' th' ear,"—*Hen V* IV 7 132

we should read "'a live and ever dare" In the French of Rabelais the pronouns are continually dropped but the fuller inflections in French render the omission less inconvenient than in English In the following instance there is an ambiguity which is only removed by the context —

"We two saw you four set on four, and (you) bound them and were masters of their wealth"—1 *Hen IV* II 4 278

403. Ellipsis of It is, There is, Is

"So beauty blemish'd once (is) for ever lost"—*P P* I 3

"I cannot give guess how near (it is) to day"—*J C* II I 2

"Seldom (is it) when

The steeled gaoler is the friend of men"

M for M IV 2 90.

"And (it is) wisdom

To offer up a weak poor innocent lamb"—*Mach* IV 3 16

"Since [there is neither (163)] brass nor stone nor earth nor boundless sea,

But sad mortality o'ersways their power"—*Sonn* 64

"'Tis certain, every man that dies ill, the ill (is) upon his own head"—*Hen V* IV I 197

"Many years,

Though Cloten (was) then but young, you see, not wore him From my remembrance"—*Cymb* IV 4 23

So *Hen V* iv 7 132 (quoted in 402), if the text be retained

It is a question whether "and" is omitted, or whether (less probably) (*And*, 95) "and" is used for "also" with a nom. absolute, in

"But 'tis not so above,
There is no shuffling, there the action lies
In his true nature and we ourselves (? are) compelled
To give in evidence"—*Hamlet*, iii 3 62, *T N* i i 38,
Hen V i i 57

"Which I did store to be my foster nurse,
When service should in my old limbs lie lame,
And unregarded age (? should be) in corners thrown"
A Y L ii 3. 42

As the verb is omitted by us constantly after "whatever," e.g.
"anything whatever," so Shakespeare could write,

"Beyond all limit of *what else* (is) in the world"
Temp iii i 172

Thus also "however" is for "however it may be," i.e. "in any case"

"If haply won perhaps a hapless gain,
If lost, why then a grievous labour won,
However (it be), but a folly bought with wit"
T G of V i i 34

We have passed in the use of "however" from the meaning "in spite of what *may happen* in the *future*," to "in spite of what *happened* in the *past*," i.e. "nevertheless"

"There is" is often omitted with "no one but," as

"(There is) *no one* in this presence
But his red colour hath forsook his cheeks"
Rich III ii i 84

"Who is" (244) is omitted in

"Here's a young maid (who is) with travel much oppressed,
And fain't for succour"—*A Y L* ii 4 75

Otherwise the nominative (399) is omitted before "faints"

404 Ellipsis of It and There

"Whose wraiths to guard you from,
Which here in this most desolate isle else falls
Upon your head, (there) is nothing but heart-sorrow,
And a clear life ensuing"—*Temp* iii 2 82
"Satisfaction (there) can be none but by pangs of death"
T N iii 4. 261.

"*D Pedro* What! sigh for the toothache?

Leon Where (there) is but a humour or a worm "

M Ado, iii 2 27, *Ib* ii 2 20

" At the Elephant (it) is best to lodge "—*T N* iii 3 40

" Be (it) what it is "—*Cymb* v 4 149

" The less you meddle with them the more (it) is for your honesty "—*M Ado*, iii 3 56

The omission is common before "please "

" So *please* (it) him (to) come unto this place "—*J C* iii 1 140

" Is (it) then unjust to each his due to give ? "

SPENS *F Q* 1 9 38

" (*It*) remains

That in the official marks invested you

Anon do meet the Senate "—*Coriol* ii 3 147

This construction is quite as correct as our modern form with "*it*" The sentence "That in Senate," is the subject to "remains" So—

" And that in Tarsus (*it*) was not best

Longer for him to make his rest "—*Pericl* ii Gower, 25

" Happiest of all is (*it* or *this*), that her gentle spirit

Commits itself to you to be directed "—*M of V* iii 2 166

We see how unnecessary and redundant our modern "it" is from the following passage —

" Unless self charity be sometimes a vice,

And to defend ourselves *it* be a sin "—*Othello*, ii 3 203

This is (if the order of the words be disregarded) as good English as our modern "Unless *it* be a sin to defend ourselves" The fact is this use of the modern "it" is an irregularity only justified by the clearness which it promotes "It" at the beginning of a sentence calls attention to the real subject which is to follow "*It* is a sin, viz to defend oneself "

The sentence is sometimes placed as the object, "it" being omitted

" But long she thinks (*it*) till he return again "—*R of L* 454.

"Being" is often used for "it being," or "being so," very much like *δν* and its compounds in Greek

" That Lepidus of the triumvirate

Should be deposed, and, (it) *being* (so), that we detain

All his revenue "—*A and C* iii 6 30

' I learn you take things ill which are not so
Or, *bang* (so), concern you not"—*A and C* III 2 30

405. Ellipses after will and is

"I *will*," i.e. "I purpose," when followed by a preposition of motion, might naturally be supposed to mean "I *purpose* motion"
Hence, as we have

"He *purposeth* to Athens,"—*A and C* III 1 35
so "I'll to him"—*R and J* III 2 141
"Will you *along*?"—*Coriol* II 3 157
"Now we'll together"—*Macbeth*, IV 3 136
"I *will* to-morrow,
And betimes I *will*, to the weird sisters"—*Ib* III 4 133
"Strange things I have in head that *will* to hand"
Ib III 4. 139

Compare

"Give these fellows some means (of access) to the king"
Hamlet, IV 6 13

Similarly, as we have

"I *must* (go) to Coventry"—*Rich II* I 2 56
"I *must* (go) a dozen mile to-night"—*2 Hen IV* III 2 310
so "And he to England *shall* along with you"—*Hamlet*, III 3 4
We still say, "He *is* (journeying) for Paris," but not
"He *is* (ready) for no gallants' company without them"
B J *E out &c* I 1
"Any ordinary groom *is* (fit) for such payment"
Hen VIII V 1 174

So *T N* III 3 46, *A W* III 6 109

"I *am* (bound) to thank you for it"—*T of A* I 2 111

Such an ellipsis explains

"Run from her guerdage to the sooty bosom
Of such a thing as thou, (a thing *fit*) to fear (*act*), not to
delight"—*Othello*, I 2 71

Again, we might perhaps say, "This *is* not a sky (fit) to walk under," but not

"This sky *is* not (fit) to walk in"—*J C* I 3 39

The modern distinction in such phrases appears to be this when the noun follows *is*, there is an ellipse of "fit," "worthy" when the noun precedes *is*, there is an ellipse of "intended," "made."

Thus "this *is* a book to read" means "this *is* a book *worthy* to read," but, "this book *is* to read and not to tear," means "this book *is intended* or made for the purpose of reading." This distinction was not recognized by the Elizabethans. When we wish to express "worthy" elliptically, we insert *a* "He *is a* man to respect," or we use the passive, and say, "He *is* to be respected." Shakespeare could have written "He *is* to respect" in this sense. The Elizabethans used the active in many cases where we should use the passive. Thus—

"Little *is to do*"—*Macbeth*, v 7 28

"What's more *to do*"—*Ib* v 8 64, *A and C* ii 6 60,
J C iii 1 26, 2 *Hen VI* iii 2 3

Hence "This food *is* not to eat" might in Shakespeare's time have meant "This food *is not fit* to eat," now, it could only mean "*intended* to eat." Similarly "*videndus*" in Cicero meant "one who *ought* to be seen," "*worthy* to be seen," but in poetry and in later prose it meant "one who *may* be seen," "visible."

The following passages illustrate the variable nature of this ellipsis — "I have been a debtor to you

For courtesies which I *will be* ever to pay you,

And yet pay still"—*Cymb* i 4 39

ie "kindnesses which I *intend* to be always *ready* to pay you, and yet to go on paying."

We still retain an ellipsis of "under necessity" in the phrase

"I *am* (yet) to learn"—*M of V* i 1 5

But we should not say

"That ancient Painter who *being* (under necessity) to represent the grief of the bystanders," &c —MONTAIGNE, 3

We should rather translate literally from Montaigne "Ayant a representer"

In "I *am* to break with thee of some affairs,"

T G of V iii 1 59

the meaning is partly of desire and partly of necessity "I *want*"

So Bottom says to his fellows

"O, masters, I *am* (ready) to discourse wonders"

M N D iv 20

The ellipsis is "sufficient" in

"Mark Antony is every hour in Rome

Expected, since he went from Egypt 'tis

A space (sufficient) for further travel"—*A and C* ii 1 31

IRREGULARITIES

406 Double Negative—Many irregularities may be explained by the desire of emphasis which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase

"First he *denied* you had in him *no* right "

C of E iv 2 7

"You may *deny* that you were *not* the cause "

Rich III 1 3 90

"*Furbade* the boy he should *not* pass these bounds " *P P* 124

"*No* sonne, were he* never so old of yeares, might *not* marry"—*ASCH* 37

This idiom is a very natural one, and quite common in E E

Double Comparative and Superlative See Adjectives, 11

407 Double Preposition Where the verb is at some distance from the preposition with which it is connected, the preposition is frequently repeated for the sake of clearness

"And generally *in* all shapes that man goes up and down in, from fourscore to thirteen, this spirit walks *in* "

T of A ii 2 119

"For *in* what case shall wretched I be *in* "—*DANIEL*

"But *on* us both did haggish age steal *on* "—*A W* 1 2 29

"The scene where*in* we play *in* "—*A Y L* ii 7 139

"*In* what enormity is Marcius poor *in* ?"—*Coriol* ii i 18

"*To* what form but that he is, should wit larded with malice, and malice forced with wit, turn him *to* ?"—*Tr and Cr* v i 63

408. "Neither nor," used like "Both and," followed by "not"

"Not the king's crown *nor* the deputed sword
The marshal's truncheon *nor* the judge's robe,
Become them," &c.—*M for M* ii 2 60

* The use of "never so" is to be explained (as in Greek, *θauμαστον ὅσον*) by an ellipsis Thus—

"Though *ne er* so richly parted (endowed) "—*E out &c* iii i
means—"Though he were endowed richly—though *never* a man were endowed so richly "

This very natural irregularity (natural, since the *unbecomingness* may be regarded as predicated *both* of the "king's crown," the "deputed sword," and the "marshal's truncheon") is very common

"He *nor* that affable familiar ghost
That nightly gulls him with intelligence
As *victors* of my silence cannot (406) boast"—*Sonn* 86

The following passage may perhaps be similarly explained

"He* waived indifferently 'twixt doing them *neither* good *nor* harm"—*Coriol* ii 2 19, 20

But it is perhaps more correct to say that there is here a confusion of two constructions, "He waived 'twixt good and harm, doing them neither good nor harm" The same confusion of two constructions is exemplified below in the use of the superlative

409 Confusion of two Constructions in Superlatives

"This is the *greatest* error of all the rest"—*M N D* v 1 252

"Of all other affections it is the most importune"—*B E Envy*

"York is *most* unmeet of any man"—*2 Hen VI* 1 3 167

"Of all men else I have avoided thee"—*Macbeth*, v 8 4

"He hath simply the *best* wit of any handicraft man in Athens"
M N D iv 2 9

"To try whose right,
Of *thine* or *mine*,* is *most* in Helena"—*Ib* iii 2 337

"I do not like the tower of any place"—*Rich III* iii 1 68

This (which is a thoroughly Greek idiom, though independent in English) is illustrated by Milton's famous line—

"The *fairest* of her daughters Eve"

The line is a confusion of two constructions, "Eve fairer *than* all her daughters," and "Eve *fairest* of all women" So "I dislike the tower *more than any place*," and "*most of all places*," becomes "*of any place*"

Our modern "He is the best man that I have ever seen," seems itself to be incorrect, if "that" be the relative to "man" It may, perhaps, be an abbreviation of "He is the best man of the men that I have ever seen"

* *Como* if the reading be retained—

"Which of he or Adrian, begins to crow?"—*Timb* 1 1 29

410 Confusion of two constructions with "whom"

"Young Ferdinand *whom* they suppose *is* drown'd"

Temp III 3 92

"Of Arthur *whom* they say *is* killed to night"—*K* *J* IV 2 165

"The nobility *whom* we see *have* sided"—*Coriol* IV 2 2

So in *St Matt* XVI 13, all the versions except Wickliffe's have
 "Whom do men say that I, the son of man, *am*?" Wickliffe has
 "Whom seien men *to be* mannes sone?"

The last passage explains the idiom. It is a confusion of two constructions, e.g. "Ferdinand *who*, they suppose, *is* drowned," and "*whom* they suppose *to be* drowned"

411 Other confusions of two constructions.

"Why I do trifle thus with his despair

Is done to cure it,"—*Lear*, IV 6 33

combines "*Why* I trifle *is* to cure" and "*My trifling* *is* done to cure" In itself it is illogical

"The battle done, *and* they within our power

Shall never see his pardon,"—*Lear*, V 1 67

is a confusion of "*let* the battle *be* done, *and* they" and "the battle (being) done, they"

"I saw not better sport *these seven years day*"—2 *Hen VI* II 1 3

A combination of "since *this* day seven years" and "during *these* seven years"

"Out of all 'cess (excess),"—1 *Hen IV* II 1 6

is a confusion of "to *excess*," or "in *excess*," and "*out of* all bounds" "So late ago," *T* *N* V 1 22, seems a combination of "*so lately*" and "*so* short a time ago,"

"Many that, I think, *be* young Petruchio,"—*R* and *J* 1 5 133

is a confusion of "That, I think, *is*" and "I think that that *be*" For the subjunctive after "think," see Subjunctive, 368 and 299

So, perhaps,

"This youth, howe'er distressed, *appears* he *hath* had

Good ancestors,"—*Cymb* IV 2 47

is a confusion of "He *hath* had, (it) *appears*, good ancestors," and

"He *appears* to have had" This is, perhaps, better than to take "appears" as an active verb See 295 Precisely similar is

"Let what *is* meet *be* said, it must *be* meet"—*Coriol* III 1 170

combining "I et what is meet be said *to be*" and "Let it be said (that) what is meet must be meet"

Compare 353, and add, as a confusion of the infinitive and imperative,

"There is no more but (*to say so*)"—*Rich III* iv 2 81

In "We would have had you *heard*, *Ib III* iii 5 56, there may be some confusion between "you should have heard" and "we would have had you hear," but more probably the full construction is "We would have had you (to have) heard (360)," and "to have" is omitted through dislike of repetition. So *Coriol* iv 6 35 (415)
 "We should *found* it so"

Compare also

"He would have had me (to have) *gone* into the steeple house"
Fox's Journal (ed 1765), p 57

"He would have had me (to have) *had* a meeting"—*Ib* p 60

412 Confusion of proximity The following (though a not uncommon Shakespearean idiom) would be called an unpardonable mistake in modern authors —

"The *posture* of your *blows* *are* yet unknown"—*J C* v i 33

"Whose *loss* of his most precious *queen* and *children*
Are even now to be afresh lamented"—*W T* iv 2 26

"Which now the loving *haste* of these dear *friends*
 Somewhat against our meaning *have* prevented"
Rich III iii 5 56

"The *venom* of such *looks*, we fairly hope,
 Have lost their quality"—*Ilen V* v 2 19

"But yet the *state* of *things* *require*"—*DANIEL, Ulysses and Siren*

"The *approbation* of those *are*," &c —*Cymb* i 4 17

"How the *sight*
 Of those smooth rising *cheeks* *renew* the story
 Of young Adonis"—*B F F Sh* i i

Equality of two domestic *powers*
Breed scrupulous faction"—*A and C* i 3 48

"The *voice* of all the *gods*
 Make heaven drowsy"—*I L L* iv 3 345

Here, however, "voice" may be (471) for "voices"

"Then know
 The *peril* of our *curses* light on thee"—*K J* iii i 295

‘The very *thought* of my *revenges* that way
Recoil upon myself”—*W T* ii 3 20

“More than the *scope*
Of these delated *articles allow*”—*Hamlet*, i 2 38

The subjunctive is not required, and therefore “have” is probably plural, in

“If the *scorn* of your bright *eye*
Have power to raise such love in mine”—*A Y L* iv 3 51

In these cases the proximity of a plural noun seems to have caused the plural verb, contrary to the rules of grammar. The two nouns together connected by “of” seem regarded as a compound noun with plural termination. So

“*These kind-of-knaves*”—*Lea*, ii 2 107
“*Those blest pair-of-fixed stars*”—*B and F F Sh* ii 1
“*These happy pair of lovers meet* straightway”—*Id*

Similarly—

“Where *such* as thou mayest find him”—*Macbeth*, iv 2 81

In the following instance the plural nominative is implied from the previous singular noun—

“As *every* alien pen hath got my use,
And under thee their poesy *disperse*”—*Sonn* 78

In “And the stars whose feeble light
Give a pale shadow to the night,”—*B and F F Sh* iii 1
perhaps “give” may be subjunctive after the relative (See 367)

413 Implied nominative from participial phrases. Some times a nominative has to be extracted ungrammatically from the *meaning* of a sentence. This is often the case in participial phrases

“*Beaten for loyalty*
Excited me to treason”—*Cymb* v 5 343

i.e. “my having been beaten”

“*The king* of his own virtuous disposition,
Aiming belike at your interior hatred,
Which in your outward actions shews itself,
Makes him to send”—*Rich III* i 2 68

i.e. “the fact that the king aims makes him to send.”

414 The redundant Object. Instead of saying “I know what you are,” in which the object of the verb “I know” is the clause “what you are,” Shakespeare frequently introduces before

the dependent clause another object, so as to make the dependent clause a mere explanation of the object

"I know *you* what you are"—*Lear*, i i 272

"I see *you* what you are"—*T N* i 5 269

"Conceal *me* what I am"—*Ib* i 2 53

"You hear *the lear n'd Bellario* what he writes"

M of V iv i 167

"We'll hear *him* what he says"—*A and C* v i 51

"To give *me* hearing what I shall reply"

i Hen VI iii i 28

"But wilt thou hear *me* how I did proceed?"

Hamlet, v 2 27

"March on and mark *King Richard* how he looks"

Rich II iii 3 61, *Ib* v 4 1

"Sorry I am my noble cousin should

Suspect *me* that I mean no good to him"

Rich III iii 7 89

"See the dew-drops, how they kiss

Every little flower that is"—*B and F F Sh* ii i

Hence in the passive

"The queen's in labour,

(They say in great extremity) and fear'd

She'll with the labour end,"—*Hen VIII* v i 19

where the active would have been "they fear the queen that she will die" For "fear" thus used, see **Prepositions**, 200

So "no one asks about the dead man's knell for whom it is" becomes in the passive

"The dead man's knell

Is there scarce asked, for *who*,"—*Macbeth*, iv 3 171

and "about which it is a wonder how his grace should glean it" becomes

* Which is a wonder *how his grace should glean it*"

Hen V i i 53

This idiom is of constant occurrence in Greek, but it is very natural after a verb of observation to put, first the primary object of observation, *e g* "King Richard," and then the secondary object, *viz* "King Richard's looks" There is, therefore, no reason what ever for supposing that this idiom is borrowed from the Greek After a verb of commanding the object cannot always be called redundant, as in.

"(She) bade *me*, if I had a friend that loved her,
I should but teach him how to tell my story "

Othello, i 3 165

42 "she commanded me (that) I should," &c But it is redundant in

"The constable desires *thee* thou wilt mind
Thy followers of repentance"—*Hen V* iv 3 84

"He wills *you* that you divest yourself"—*Id* ii 4 77-8

Compare

"Belike they had some notice of (about) *the people*
How I had moved them"—*J C* iii 2 275

A somewhat different case of the redundant object is found in

"Know you not, *master*, to some kind of men
Their graces serve *them* but as enemies?
No more do yours,"—*A Y L* ii 3 10

where the last line means, "your graces are not more serviceable to you "

415 Construction changed by change of thought.

"One of the prettiest touches was *when*, at the relation of the queen's death, *how* attentiveness wounded his daughter"—*W T* v 2 94

The narrator first intends to narrate the point of time, then diverges into the manner, of the action

"Purpose is but the slave to memory,
Which now, like fruit unripe, *sticks* on the tree,
But *fall* unshaken when they mellow be"—*Hamlet*, iii 2 201

The subject, which is singular, is here confused with, and lost in, that to which it is compared, which is plural Perhaps this explanation also suits

"And then our *arms*, like to a muzzled *bear*,
Save in aspect *hath* all offence sealed up,"—*K J* ii i 250
though this may be a case of plural nominative with singular verb (See 334)

In the following, Henry V begins by *dictating* a proclamation, but under the influence of indignation passes into the *imperative* of the proclamation itself

"Rather proclaim it, Westmoreland, through our host
That he which hath no stomach to this fight
Let him depart"—*Hen V* iv 3 35-6

This is more probable than that "he" (224) is used for "man"

"Should" is treated as though it were "should have" (owing to the introduction of the conditional sentence with "had") in the following anomalous passage

"We *should* by this to all our lamentation,

If he had gone forth consul, *found* it so"—*Coriol* iv 6 35

So *Rich III* iii 5 56 (411)

The way in which a divergence can be made from the subject to *the thing compared with the subject* is illustrated by

"So the proportions of defence are filled

Which, of a weak and niggardly projection,

Doth, like a miser, *spoil his coat* with scanting

A little cloth"—*Hen V* ii 4 46

"Whose *veins*, like a dull river far from spring

Is still the same, slow, heavy, and unfit

For stream and motion, though the strong winds hit

With their continual power upon his sides,"

B and F *F Sh* i i

"But, good my brother,

Do not, as some ungracious pastois do,

Show me the steep and thorny way to heaven,

Whiles, like a puffed and reckless libertine,

Himself the primrose path of dalliance *troads*,"

Hamlet, i 3 50

instead of "whiles you tread" But in

"Those sleeping stones

That, as a waist, *doth* girdle you about,

If had been distributed,"—*K J* ii i 216

"doth," probably, has "that" for its subject See Relative, 247

In

"Are not you he

That *frights* the maidens of the villagery,

Skim milk, and sometimes *labour* in the quern

And bootless *make* the breathless housewife churn?"

M N D ii i 35-9

the transition is natural from "Are not you the person who?" to "Do not you?"

416 Construction changed for clearness (See also 285)
Just as (285) *that* is sometimes omitted and then inserted to connect a distant clause with a first part of a sentence, so sometimes "*to*" is inserted apparently for the same reason—

"That God forbid, that made me first your slave,
I *should* in thought control your times of pleasure,
Or at your hand the account of hours *to* crave"—*Sonn* 58

Here "*to*" might be omitted, or "*should*" might be inserted instead, but the omission would create ambiguity, and the insertion would be a tedious repetition

"Heaven would that she these gifts *should* have,
And I *to* live and die her slave"—*A Y L* III 2 162

"Keep your word, Phoebe, *that* you'll marry me,
Or else, refusing me, *to* wed this shepherd"
Ib v 4 21-2

"But on this condition, *that* she *should* follow him, and he not
to follow her"—*BACON, Adv of L* 284

"The punishment was, *that they should* be put out of commons
and not *to* be admitted to the table of the gods"—*Ib* 260

"That we make a strand upon the ancient way, and look about
us and discover what is the straight and right way, and so
to walk in it"—*B L* 100

In the following, the infinitive is used in both clauses, but the "*to*" only in the latter —

"In a word, a man were better relate himself to a Statue or
Picture, than *to* suffer his thoughts to pass in smother"
B L 103

417 Noun Absolute See also Redundant Pronoun, 243

Sometimes a noun occurs in a prominent position at the beginning of a sentence, to express the subject of the thought, without the usual grammatical connection with a verb or preposition. In some cases it might almost be called a *vocative*, only that the third person instead of the second is used, and then the pronoun is not redundant. Sometimes the noun seems the real subject or object of the verb, and the pronoun seems redundant. When the noun is the object, it is probably governed by some preposition understood, "as for," "as to"

"*My life's foul deed*, my life's fair end shall free it"—*R of L*

"*The prince* that feeds great natures, they will slay him"
B J Sejanus, III 3

"But *virtue*, as it never will be moved,
So lust," &c —*Hamlet*, I 5 53

"Look when I vow, I weep, and *vows so born*,
In their nativity all truth appears"—*M N D* iii 2 124
But this may be explained by 376

"'Tis certain, *every man that dies ill*, the ill upon his own head"
—*Hen V* iv 1 197

"But if I thrive, *the gain of my attempt*
The least of you shall share his part thereof"
Rich III v 3 267

"*That thing* you speak of I took it for a man"—*Lea*, iv 6 77
The following may be thus explained —

"Rather proclaim it, Westmoreland, through our host,
That *he* which hath no stomach to this fight,
Let him depart"—*Hen V* iv 3 34

"That can we not but *he* that proves the king
To him will we prove loyal"—*K J* ii 1 271

"He" being regarded as the normal form of the pronoun, is appropriate for this independent position So

"But I shall laugh at this a twelve-month hence,
That *they* who brought me in my master's hate
I live to look upon their tragedy"—*Rich III* iii 2 57

These three examples might, however, come under the head of **Construction changed**, 415, as the following (which closely resembles the first) certainly does

"My lord the emperor,
Sends thee this word *that*, if thou love thy son,
Let Marcius, Lucius, or thyself, old Titus,
Or any one of you, chop off your hand"—*T A* iii 1 151

In this, and perhaps in the first example, the "*that*," like *ὅτι* in Greek, is equivalent to inverted commas

"May it please your grace, *Antipholus, my husband*,
Whom I made lord of me, this ill day
A most outrageous fit of madness took him"

C of E v 1 138
"The trumpery in my house, go bring it hither"—*Temp* iv 1 186
It is, of course, possible to have an infinitive instead of a noun

"To *strike him dead*, I hold it not a sin"—*R and J* 1 4 61
For the noun absolute with the participle, see Participle, 376

418 Foreign Idioms Several constructions in Bacon, Ascham, and Ben Jonson, such as "ill," for "ill men" (Latin 'mali'), "without *all* question" ('sine omni dubitatione'), seem to have been

borrowed from Latin It is questionable, however, whether there are many Latinisms in *construction* (Latinisms in the formation of words are of constant occurrence) in Shakespeare We may perhaps quote—

“Those dispositions that of late transform you
From what you rightly are”—*Lear*, 1 4 242

Compare

“He *is* ready to cry all this day,”—*B J Sil Wom* 4
as an imitation of the Latin use of “*jampudem*” with the present in the sense of the perfect But it is quite possible that the same thought of *continuance* may have prompted the use of the present, both in English and Latin “He *is* and has been ready to cry,” &c The use of “more better,” &c, the double negative, and the infinitive after ‘than,’ are certainly of English origin The following—

“Whispering fame
Knowledge and proof doth to the jealous give,
Who *than* to *fail* would their own thought believe,”—
B J *Sejan* 2

in the omission of “rather” after “would,” reminds us of the omission of “*potius*” after “*malo*” Perhaps also

“Let that be mine,”—*M for M* 11 2 12
is an imitation of “*meum est*,” “It is my business”

The following resembles the Latin idiom, “*post urbem conditam*,” except that there is also an ellipsis of a pronoun

“’Tis our hope, sir,
After (our being) *well enter’d* (as) *soldiers*, to return
And find your grace in health”—*A W* 11 1 6

I cannot recall another such an instance, and it is doubtful whether “*after*” does not here mean “*hereafter*” “It is our hope to return hereafter well-apprenticed *soldiers*” But such participial phrases preceded by prepositions seem to be of classical origin, as in Milton

“Nor delay’d
The winged saint *after his charge received*”
MILTON, *P L* v 248

“He, *after Eve seduced*, unminded slunk
Into the wood fast by”—*Id* 332

and even, contrary to the particular Latin idiom

“*They set him free without his ransom paid*”—*1 Hen VI.* 11, 3 72

The following resembles the Latin use of "qui si," for the English "and if he "

"Which parti coated ptesence of loose love
Put on by us, if in your heavenly eyes
Have misbecomed our oaths and gravities"—*L L L* v 2 778

419 Transposition of Adjectives

The adjective is placed after the noun

(1) In legal expressions in which French influence can be traced

"*Heir apparent*"—*1 Hen IV* 1 2 65

"*Heir general*"—*Hen V* 1 2 66

"Thou cam'st not of the *blood royal*"—*1 Hen IV* 1 2 157

"In the *seat royal*"—*Rich III* iii 1 164

"*Sport royal*"—*T N* ii 3 187

"Or whether that the *body public* be a hoise "

M for M 1 2 163

"My *letters patents* (Fol) give me leave"—*Rich II* ii 3 130

(2) Where a relative clause, or some conjunctive clause, is understood between the noun and adjective

"Duncan's horses,

(Though) *Beauteous and swift*, the minions of their race,
Turned wild in nature"—*Macbeth*, ii 4 15

"Filling the whole realm with new opinions
(That are) *Drivers and dangerous*"—*Hen VIII* v 3 18

Hence, where the noun is unemphatic as "thing," "creature," this transposition may be expected

"In killing *creatures* (that were) *vile*"—*Cymb* v 5 252

"He look'd upon *things* (that are) *precious* as they were
The common muck of the world"—*Coriol* ii 2 129

Hence, after the name of a class, the adjective is more likely to be transposed than in the case of a proper name Thus

"*Celestial* Dian, goddess *argentive*"—*P of T* v 2 251

ie "goddess (*that* bearest) the silver bow " The difference between a mere epithet *before* the noun, and an additional statement conveyed by an adjective *after* the noun, is illustrated by

"If yet your *gentle* souls fly in the air
And be not fix'd in (a) doom (that is) *perpetual* "

Rich III iv 4 11, 12

Similarly in

"With eyes *severe*, and beard of formal cut"—*A Y L* ii 7 105

"My presence like a robe *pontifical*"—*I Hen IV* iii 2 56
 "eyes" and "a robe" are unemphatic, their existence being taken for granted, and the essence of the expression is in the transposed adjective

The "three" is emphatic, and the divorcing of *some* "souls and bodies" is taken as a matter of course, in

"*Souls and bodies* hath he divorced *three*"—*T N* iii 4 260
 Somewhat similar—

"*Satisfaction* there can be *none*"—*Ib* 262

This relative force is well illustrated by

"*Prince* I fear no *uncles dead*
Glou Nor *none that live*, I hope"
Rich III iii 1 146

(3) Hence participles (since they imply a relative), and any adjectives that from their terminations resemble participles, are peculiarly liable to be thus transposed

Similarly adjectives that end in *ble*, *-ite*, and *-t*, *-we*, *-al*, are often found after their nouns, e.g. "unspeakable," "unscaleable," "impregnable," "absolute," "devout," "remote," "infinite" (often), "past," "inveterate," "compulsative," "invasive," "defective," "capital," "tyrannical," "virginal," "angelical," "unnatural"

(4) Though it may be generally said that when the noun is unemphatic, and the adjective is not a mere epithet but essential to the sense, the transposition may be expected, yet it is probable that the influence of the French idiom made this transposition especially common in the case of some words derived from French. Hence, perhaps, the transposition in

"Of *antres vast* and deserts idle"—*Othello*, 1 2 140
 And, besides "apparent" in the legal sense above, we have

"As well the fear of harm as harm *apparent*"
Rich III ii 2 130

Hence, perhaps, the frequent transposition of "divine," as

"By Providence *divine*"—*Tempest*, 1 2 158
 So "Ful wel sche sang the service *devyne*"
 CHAUCER, *C T* 122

"*Men devout*"—*Hen V* 1 1 9

"Unto the appetite and *affection common*"—*Coriol* 1 1 108

Latin usage may account for some expressions, as

"A sectary astronomical"—*Lear*, 1 2 164

419a Transposition of adjectival phrases

It has been shown above (419), that when an adjective is not a mere epithet, but expresses something essential, and implies a relative, it is often placed after the noun. When, however, connected with the adjective, e.g. "whiter," there is some adverbial phrase, e.g. "than snow," it was felt that to place the adjective after the noun might sometimes destroy the connection between the noun and adjective, since the adjective was, as it were, drawn forward to the modifying adverb. Hence the Elizabethans sometimes preferred to place the adjectival part of the adjective before, and the adverbial part after, the noun. The noun generally being unemphatic caused but slight separation between the two parts of the adjectival phrase. Thus "whiter than snow," being an adjectival phrase, "whiter" is inserted before, and "than snow" after, the noun.

"Nor scar that [whiter] skin-of-hers [than snow]"

Othello, v 2 4.

"So much I hate a [breaking] cause to be

[Of heavenly oaths]"—*L L* v 2 355

So "A [promising] face [of manly princely virtues]"

B and F (Walker)

"As common

As any [the most vulgar] thing [to sense]"—*Ham* 1 2 99

i.e. "anything the most commonly perceived"

"I shall unfold [equal] discourtesy

[To your best kindness]"—*Cymb* 11 3 101

"The [farthest] earth [removed from thee]"—*Sonn* 44

"Bid these [unknown] friends [to us], welcome"

W T iv 3 65

"Thou [bloodier] villain [than terms can give thee out]"

Macbeth, v 8 7

"A [happy] gentleman [in blood and lineaments]"

Rich II 111 1 9

"As a [long-parted] mother [with her child]"

Ib 111 2 8 (See 194.)

"Thou [little better] thing [than earth]"—*Ib* 111 4 77

"You have won a [happy] victory [to Rome]"

Coriol v 3 186

Hence, even where the adjective cannot immediately precede the noun, yet the adjective comes first, and the adverb afterwards

"That were to enlard his *fat-already-pride* "

Tr and Cr 11 2 205

"May soon return to this our [suffering] country

[Under a hand accurst] "—*Macbeth*, 111 6 48

"The [appertaining] rage

[To such a greeting] "—*R and J* 111 1 66

"With [declining] head [into his bosom] "—*T of Sh* Ind 1 119

So probably

"Bear our [hack'd] targets [like the men that owe them] "

A and C 1v 8 31

This is very common in other Elizabethan authors

"The [stricken] hind [with Shaft] "—*LORDSURREY* (Walker)

"And [worthie] work [of infinite reward] "

SPENSER, F Q 111 2 21

"Of that [too wicked] woman [yet to die] "

B and F (Walker)

"Some sad [malignant] angel [to mine honour] "—*Id*

which perhaps explains

"Bring forth that [fatal] screech-owl [to our house] "

3 Hen VI 11 6 56

So "Thou [barren] thing [of honesty] and honour "—*B and F*
perhaps explains

"Thou perjur'd and thou [simular] man [of virtue] "

Lear, 111 2 54

"Bring me a [constant] woman [to her husband] "

Hen VIII 111 1 134

"O, for my sake do you with fortune chide,

The [guilty] goddess [of my harmful deeds] "—*Sonn* 111

"To this [unworthy] husband [of his wife] "—*A W* 111 4 30

"A [dedicated] beggar [to the air] "—*T of A* 1v 2 13

This transposition extends to an adverb in

"And thou shalt live [as freely] as thy lord

[To call his fortunes thine] "—*T N* 1 4 39, 40

etc "as free to use my fortune as I am "

Unless "to" is used loosely like "for," the following is a case of
transposition

"This is a [dear] manakin [to you], Sir Toby "

T N 111 2 57

420 **Transposition of Adverbs** The Elizabethan authors allowed themselves great licence in this respect.

We place adverbial expressions that measure excess or defect before the adjective which they modify, "twenty times better," &c. This is not always the case in Shakespeare

"Being *twenty times* of better fortune"—*A and C* iv 2 3

"Our spoils (that) we have brought home
Do more than counterpoise, *a full third part*,
The charges of the action"—*Coriol* v 6 78

"I am solicited *not* by a few,
And those of true condition"—*Hen VIII* 1 2 18

For *not* transposed, see also 305

"Like to a harvest man that's task'd to mow
Or all, or lose his hire"—*Coriol* 1 3 40

In "All good things vanish *less* than in a day" (Nash), there is, perhaps, a confusion between "less long-lived than a day" and "more quickly than in a day." At all events the emphatic use of "less" accounts for the transposition.

Such transpositions are most natural and frequent in the case of adverbs of limitation, as *but* (see But, 129), *only*, *even*, &c.

"*Only* I say,"—*Macbeth*, iii 6 2

for "I *only* say"

"*Only* I yield to die"—*J C* v 4 12

for "I yield *only* in order to die,"

"And I assure you
Even that your pity is enough to cure me,"—*B J*

for "that *even* your pity"

He did it to please his mother and to be *partly* proud,"
Coriol 1 1 40

for "and *partly* to be proud"

Somewhat similar is

"Your single bond,"—*M of V* 1 3 146

for "the bond of you alone"

421. **Transposition of Adverbs** When an adverb is transposed to the beginning for emphasis, it generally transposes the subject after the verb, but adverbs are sometimes put at the beginning of a sentence without influencing the order of the other words

"Seldom he smiles"—*J C* 1 2 205

"For *always* I am Cæsar"—*Id* 1 2 212

"No *more* that thane of Cawdor shall deceive"

Macbeth, 1 2 63

"Of something *nearly* that concerns yourselves"

M N D 1 1 126

422 Transposition of Article In Early English we sometimes find "*a* so new robe" The Elizabethan authors, like ourselves, transposed the *a* and placed it after the adjective "so new *a* robe" But when a participle is added as an epithet of the noun, *e.g.* "fashioned," and the participle itself is qualified by an adjective used as an adverb, *e.g.* "new," we treat the whole as one adjective, thus, "so new fashioned *a* robe" Shakespeare on the contrary writes—

"So new *a* fashion'd robe"—*K J* iv 2 27

"So fair *an* offer'd chain"—*C of E* iii 2 186

"Or having sworn too hard *a* keeping oath"

L L L 1 1 65

"So rare *a* wonder'd father and *a* wife"

Temp iv 1 123

"I would have been much more *a* fresher man"

Tr and Cr v 6 20

We still say, "too great *a* wit," but not with Chaucer, *C T*

"For when a man hath overgret *a* wit,"

possibly because we regard "overgret" as an adjective, and "too great" as a quasi-adverb. Somewhat similar is

"On *once-a-flock-bed*, but repair'd with straw,

With tape-ty'd curtains never meant to diaw"

POPE, *Moral E* iii 301

So we can say "how poor *an* instrument," regarding "how" as an adverb, and "how poor" as an adverbialized expression, but not

"What poor *an* instrument,"—*A and C* v 2 236

because "what" has almost lost with us its adverbial force

"So brave(ly) *a* mingled temper saw I never"

B and F (Walker).

"Chaucer, who was so great(ly) *a* learned scholar"

KINASTON (Walker).

The *a* is used even after the comparative adjective in

"If you should need a pin,
You could not with more tame *a* tongue desire it "

M for M 11 2 46

423. Transpositions in Noun clauses containing two nouns connected by "of" It has been observed in 412 that two nouns connected by "of" are often regarded as one Hence sometimes pronominal and other adjectives are placed before the whole compound noun instead of, as they strictly should be, before the second of the two nouns

"Yet that *thy brazen gates* of heaven may ope "

3 Hen VI 11 3 40

"*My path of business* "—*M for M* 1 4 70

"The tribunes have pronounced

My everlasting doom of banishment "—*T A* 111 1 51

"Let it stamp wrinkles in *her brow of youth* "

Lear, 1 4 306

"*My latter part of life* "—*A and C* 1v 6 39

"*My whole course of life* "—*Othello*, 1 3 91

"I will presently go learn *their day of marriage* "

M Ado, 11 2 57

"*Thy bruising irons of wrath* "—*Rich III* v 3 110

"*Thy ministers of chastisement* "—*Ib* 113

"*In my prime of youth* "—*Ib* 119

"*Thy heat of lust* "—*R of L* 1473

"*My home of love* "—*Sonn* 109

"And punish them to *your height of pleasure* "

M for M v 1 240

"*His means of death*, his obscure funeral "

Hamlet, 1v 5 213

22 "the means of his death

"What is *your cause of distemper* ?"—*Hamlet*, 111 2 350

"*Your sovereignty of reason* "—*Ib* 1 4 73 (See 200)

"*My better part of man* "—*Macbeth*, v 7 18

"*His chains of bondage* "—*Rich II* 1 3 89

"*Your state of fortune and your due of birth* "

Rich III 111 7 127

This is perhaps illustrated by

"What *country-man* ?"—*T N* v 1 238, *T of Sh* L 2 190
for "a man of what country ?"

The possessive adjective is twice repeated in

"*Her attendants of her chamber*"—*A Y L* 11 2 5

So "*This cause of Rome*,"—*T A* 1 1 32

does not mean "*this* cause as distinguished from *other* causes of Rome," but "*this*, the Roman cause" Somewhat similar is

"*Your reproof*

Were well deserv'd of rashness,"—*A and C* 11 2 124

where we should say "the reproof of your rashness" (unless "of" here means "about," "for")

"The idea of her life shall sweetly creep

Into *his study of imagination*"—*M Ado*, 1v 1 227

and "the study of his imagination"

"Our raiment and *state of bodies*"—*Coriol* v 3 95

"More than ten criers, and *six noise of trumpets*"

B J Sejan v 7

The compound nature of these phrases explains, perhaps, the omission of the article in

"Hath now himself met with the fall of leaf"

Rich II 111 4 49

424 Transposition of Prepositions in Relative and other clauses "We now dislike using such transpositions as

"The late demand *that* you did sound me in"—*Rich III* 1v 2 87

"Betwixt that smile we would aspie *to*"—*Hen VIII* 111 2 368

"A thousand men *that* fishes gnawed *upon*"—*Rich III* 1 4 25

"Found thee a way out of his wreck to rise *in*"

Hen VIII 111 2 438

But it may be traced to *E E* (203), and is very common in Shakespeare, particularly in *Hen VIII*, where we even find

"Where no mention

Of me must more be heard *of*"—*Hen VIII* 111 2 435

It has been said above (203) that the dissyllabic forms of prepositions are peculiarly liable to these transpositions Add to the above examples

"Like a *falcon* towering in the skies,

Coucheth the fowl *below*"—*R of L* 506

425. Transposition after Emphatic Words The influence of an emphatic word at the beginning of a sentence is shown in the

transposition of the verb and subject In such cases the last as well as the first word is often emphatic

"In dreadful secrecy impart they did"—*Hamlet*, 1 2 207

"And so have I a noble father lost,

A sister driven into desperate terms"—*Ib* iv 7 25

Here note, that though the first line could be re transposed and Laertes could naturally say "I have lost a father," on the other hand he could not say "I have driven a sister" without completely changing the sense "I have" is here used in its original sense, and is equivalent to "I find" When "have" is thus used without any notion of action, it is separated from the participle passive

"But answer made it none"—*Hamlet*, 1 2 216

"Pray can I not"—*Ib* iii 3 38

"Supportable

To make the dear loss have I means much weaker"

Temp v 1 146

The influence of an emphatic adverbial expression preceding is shown in the difference between the order in the second and the first of the two following lines —

"As every alien pen hath got my use,
And under thee their poetry disperse"—*Sonn* 78

"I did, my lord,

But loath am to produce so bad an instrument"

A IV v 3 201

"Before the time I did Lysander see,
Seem'd Athens as a paradise to me"—*M N D* 1 1 205

When the adverbs "never," "ever," are emphatic and placed near the beginning of a sentence, the subject often follows the verb, almost always when the verb is "was," &c We generally write now "never was," but Shakespeare often wrote "(there) was never"

"Was never widow had so dear a loss"—*Rich III* ii 2 77

Sometimes a word is made emphatic by repetition

"Sec O Peace! We'll hear him

Thurd O Ay, by my beard will we"—*T G of V* iv 1 10

"*Hamlet* Look you, these are the stops

Guild But these cannot I command"—*Hamlet*, iii 3 377

Or partly by antithesis, as well as by its natural importance

" *I your commission will forthwith despatch,
And he to England shall along with you* "

Hamlet, III 3, 3, 4

" *My soul shall thine keep company to heaven* "

Hen V IV 6 16

The following is explained by the omission of "there "

" I am question'd by my fears that (there) *may blow*
No sneaping winds at home "—*W T* I 2 13

There seems a disposition to place participles, as though used absolutely, before the words which they qualify

" And these news,
Having been well, that would have made *me* sick,
Being sick, have in some measure made *me* well "

2 Hen IV I 1 138

It is rare to find such transpositions as

" Then the rich jewell'd coffer of Darius,
Transported shall be at high festivals "—*I Hen VI* I 6 26

Transpositions are common in prose, especially when an adverb precedes the sentence

" *Yet hath Leonora, my only daughter, escaped* "

MONTAIGNE (Florio), 225

" And, *therefore, should not we marry* so young "—*Id*

" Now, sir, the sound that tells what hour it is

Are clamorous groans,"—*Rich II* V 5 56

is rather a case of "confusion of proximity" ("are" being changed to "is") than transposition. (See 302)

426 Transposition after Relative The relative subject, possibly as being somewhat unemphatic itself, brings forward the object into a prominent and emphatic position, and consequently throws a part of the verb to the end, not however (as in German) the auxiliary

" By Richard *that dead is* "—*I Hen IV* I 3 146

" But chide rough winter *that the flower hath killed* "—*R of L*

" *That heaven's light did hide* "—SPENS *F Q* I I 7

427 Other Transpositions. In the second of two passive clauses when the verb "is" is omitted, the subject is sometimes transposed, perhaps for variety

"When liver, heart, and brain,
These sovereign thrones, are all supplied, and filled
(Are) Her sweet perfections with one self king"

T N 1 1 39

"Since his addiction was to courses vain,
And never (was) noted in him any study"—*Hen V* 1 1 57

It is not probable that "perfections" and "study" are here absolutely used with the participle. See, however, *And*, 95

In "By *such two* that would by all likelihood have confounded each other" (*Cymb* 1 4 53), "two" is emphatic, like "a pair." So "we" is emphatic in, "all *we* like sheep have gone astray," and in *Hamlet*, 1 2 151, in both cases, because of antithesis

"Into the madness wherein now *he* raves
And *all we* mourn for"—*Hamlet*, 1 2 151 (See 240)

COMPOUND WORDS

428 Hybrids The Elizabethans did not bind themselves by the stricter rules of modern times in this respect. They did not mind adding a Latin termination to a Teutonic root, and *vice versâ*. Thus Shakespeare has "increaseful," "bode-ment," &c. Holland uses the suffix *-fy* after the word "fool" (which at all events does not come to us direct from the Latin), "foolify," where we use "stultify." The following words illustrate the Elizabethan licence —

"Bi fold"—*Tr and Cr* v 2 144

"Out-cept"—*B J* (Nares)

"Exteriorly"—*K* *f* iv 2 257

"Sham'st thou not, knowing whence thou art *extr aught*?"
3 *Hen VI* 1 2 142

where there is a confusion between the Latin "extracted" and the English "raught," past part of "reach." Compare Pistol's "ex hale," *Hen V* 1 1 66, *z e* "ex-haul," "draw out," applied to a sword

There was also great licence in using the foreign words which were pouring into the language

"And quench the *stelled* fires"—*Lear*, 11 7 61

"Be *audant* and remediate"—*Ib* iv 4 17

"*Antres* vast and deserts idle"—*Othello*, 1 3 140

429. Adverbial Compounds

"Till Harry's back return"—*Hen V* v Prologue, 41

"Thy *here-approach*," *Macb* iv 3 133, 148, "Our *hence-going*," *Cymb* iii 2 65, "*Here hence*," *B J Poetast* v 1, "So that men are punish'd for *before breach* of the king's laws in *now the-king's-quarrel*," *Hen V* iv 1 179, i.e. "the king's now (present) quarrel." This last extraordinary compound is a mere construction for the occasion, to correspond antithetically to "*before breach*," but it well illustrates the Elizabethan licence

"The *steep-up* heavenly hill"—*Sonn* 7

"I must *up-fill* this osier cage of ours"—*R and J* ii 3 7

"*Up hoarded*"—*Hamlet*, i 1 136

"With hair *up staring*"—*Tempest*, i 2 213

430 Noun Compounds Sometimes the first noun may be treated as a genitive used adjectively (See 22) Thus, "thy *heart-blood*" (*Rich II* iv 1 38) is the same as "thy *heart's blood*," "*brother love*" (*Hen VIII* v 3 73), i.e. *brother's love*

So "*Any moment-leisure*"—*Hamlet*, i 3 133

"This *childhood-proof*"—*M of V* i 1 144

"*Childhood-innocence*"—*M N D* iii 2 202

"All the *region-kites*"—*Hamlet*, ii 2 607

"A *lion fell*"—*M N D* v 1 227, i.e. "a lion's skin"

So probably

"*Faction-tiators*"—*Rich II* ii 2 57

"Self" is used as a compound noun in "*self-conceit*," and this explains

"Infusing him with *self-and vain-conceit*"—*Rich II* iii 2 166

"Every *minute-while*,"—*I Hen VI* i 4 54

where "*while*" has its original force as a noun = "time"

But often when a noun is compounded with a participle, some preposition or other ellipse must be supplied, as "*like*" in our "*stone-still*," &c, and the exact meaning of the compound can only be ascertained by the context

"*Wind-changing* Warwick"—*3 Hen VI* v 1 57

"My *furnace-burning* heart"—*Ib* ii 1 80

i.e. "*burning like a furnace*"

"*Giant rude*," *A Y L* iv 3 34, "*marble constant*," *A and C* v 2 240, "*honey-heavy-dew*," *J C* ii 1 230, so "*flower*

soft hands," *A and C* ii 2 215, "maud-pale peace," *Rich II* iii 3 98, "an orphan's water-standing eye," *3 Hen VI* v 6 40, i.e. "standing with water," "weeping-ripe," *L L L* v 2 274, "ripe for weeping," "thought-sick," *Hamlet*, iii 4 51, i.e. "as the result of thought," so "lion-suck," *Tr and Cr* ii 3 13, is explained lower down, "sick of proud heart," "pity pleading eyes," *R of L* 561, i.e. "pleading for pity," "peace parted souls," *Hamlet*, v 1 261, i.e. "souls that have departed in peace," "fancy-free," *M N D* ii 1 164, i.e. "free from fancy (love)," "child changed father," *Lear* iv 7 17, i.e., "changed to a child"

Or the noun is put for a passive participle or an adjective

"Upon your sword sit laurel(led) victory"—*A and C* i 3 100

"The honey of his music(al) vows"—*Hamlet*, iii 1 164

"The venom(ous) clamours of a jealous woman"

C of E v 1 69, so *R of L* 850

"The Carthage queen"—*M N D* i 1 173

"Your Coriol walls"—*Coriol* i 8 8, ii 1 180

"Our Rome gates"—*Ib* iii 3 104 *Ib* iv 5 214

For similar examples, see 22

Sometimes the genitive is used

"I'll knock your knave's pate"

T of Sh i 2 12, *C of E* iii 1. 74

431 Preposition-Compounds

"An after-dinner's (comp 'afternoon's') breath"

Tr and Cr ii 3 120

"At after-supper"—*Rich III* iv 3 31, *M N D* v 1 34

"At over-night"—*A W* iii 4 23

"The falling-from of his friends"—*T of A* iv 3 400

The preposition usually attached to a certain verb is sometimes appended to the participle of the verb in order to make an adjective

"There is no hoped for mercy"—*3 Hen VI* v 4 35

"Some never-heard of torturing pain,"—*T A* ii 3 285

for "unheard of"

"Your sued-for tongues"—*Coriol* ii 3 216

"Bemock'd at stabs"—*Temp* iii 3 63

"The unthought-on accident"—*W T* iv 4 549

"Your unthought-of Harry"—*1 Hen IV* iii 2 141

432. Verb Compounds Verbs were compounded with their objects more commonly than with us

"Some *carry-tale*, some *please-man*, some slight zany,
Some *mumble-news*"—*L L L v 2* 463-4

"All *find faults*"—*Hen V v 2* 298

We still use "mar plot" and "spoil-sport" Such compounds seem generally depreciatory "Weather-fend" in

"In the lime grove which *weather-fends* your cell,"

Temp v i 10

means "defend *from* the weather," and stands on a somewhat different footing

One is disposed to treat "wilful-blame" as an anomalous compound in

"In faith, my lord, you are too *wilful-blame*"

I Hen IV iii i 177

like "A *false-heart* traitor"—*2 Hen VI v i* 143

But "heart" is very probably a euphonious abbreviation of "hearted" The explanation of "too *wilful blame*" is to be sought in the common expression "I am *too* blame," *Othello*, *iii 3* 211, 282, *M of V v i* 166 "I am *too* blame," is also found in Elizabethan authors It would seem that, the "to" in "I am to blame" being misunderstood, "blame" came to be regarded as an adjective, and "to" (which is often interchanged in spelling with "too") as an adverb Hence "blame," being regarded as an adjective, was considered compoundable with another adjective

433 Participial Nouns A participle or adjective, when used as a noun, often receives the inflection of the possessive case or the plural

"His *chosen's* merit"—*B and F F Sh iii i*

"All *cruels* else subscribed"—*Lear, iii 7* 65

See "All cruel acts to the contrary being yielded up, forgiven" Compare for the meaning *Lear, iv 7* 36, and for "subscribe," *Tr and Cr iv 5* 105 Another explanation is, "all other cruel animals being allowed entrance"

So "*Vulgars*," *W T ii i* 94, "*Severals*," *Hen I i i* 86, etc "details."

"Yon equal *potents*"—*K J ii i* 357

"To the ports

The *discontents* repair"—*A and C i 4* 39

"Lead me to the *revolts* (revolters) of England here"

K F v 4 7 so Cymb iv 4 6

Add, if the text be correct

"The *Norways'* king"—*Macbeth*, i 2 59

i e, "the king of the Norwegians"

It would appear as though an adjective in agreement with a plural noun received a plural inflection in

"Letters-*patents*"—*Hen VIII* iii 2 249, *Rich II* ii 1 202 (Folio), 3 130

More probably the word was treated by Shakespeare as though it were a compound noun. But in E E adjectives of Romance origin often take the plural inflection

"Lawless *resolutes*"—*Hamlet*, i 1 98

"Mighty *opposites*"—*Ib* v 11 62

434 Phrase-Compounds Short phrases, mostly containing participles, are often compounded into epithets

"The *always-wind-obeying* deep"—*C of E* i 1 64

"My *too-much-changed* son"—*Hamlet*, ii 2 36

"The *ne'er yet-beaten* horse of Parthia"—*A and C* iii 1 38

"Our *past-cure* malady"—*A W* ii 1 124

"A *past-saving* slave"—*Ib* iv 3 158

"The *none sparing* war"—*Ib* iii 2 108

"A jewel in a *ten times-barred-up* chest"—*Rich II* i 1 180

"A *too long-wilken'd* flower"—*Ib* ii 1 134

"Tempt him not so *too-far*"—*A and C* i 3 11

"The *to-and-fro-conflicting* wind"—*Lear*, iii 1 11

"You that have turn'd off a *first-so noble* wife"

A W v 3 220

"Of this *yet-scarce-cold* battle"—*Cymb v 5 469*

"A cunning thief, or a-*that way accomplished* courtier"

Ib i 4 101.

"In this *so never-needed* help"—*Coriol v 1 34*

"A *world-without end* bargain"—*L L L v 2 799*

See *Sonn 5*

"Our *not-fearing* Britain"—*Cymb ii 4 19*

"The *ne'er-lust wearied* Antony"—*A and C ii 1 38*

"A *twenty-years-removed* thing"—*T N v 1 92*

435. Anomalous Compounds. We still, though rarely, abbreviate "the other" into "t'other," but we could not say

"The t'other"—B J *Cy's Rev* iv 1, v 1 (a corruption of E E bet ober)

"Yea, and furr'd moss when winter flowers are none,
To *winter ground* thy corpse"—*Cymb* iv 2 229

ie perhaps "to inter *during winter*" So "to winter-rig" is said (Halliwell) to mean "to fallow land during winter"

"And" is omitted in

"At this *odd-even* and dull watch of the night"

Othello, i 1 124

Cicero says, that the extreme test of a man's honesty is that you can play at odd and even with him in the dark And perhaps "odd-(and-)even" here means, a time when there is no distinguishing between *odd* and *even*

As there is a noun "false-play," there is nothing very remarkable in its being converted thus into a verb

"Pack'd cards with Cæsar and *false played* my glory"

A and C iv 14 19

A terse compound is often invented for special use, made intelligible by the context Thus, the profit of excess is called

"*Poor rich gain*"—*R of L* 140

"Where shall I *live* now I *ucrece* is *unlived*"—*Tb* 1754

PREFIXES

A- See 24

436 All-to (see 28) is used in the sense of "completely asunder" as a prefix in

"And *all to* brake his skull"—*Judges* ix 53

"Asunder" was an ordinary meaning of the prefix "to" in E E. It must be borne in mind that *all* had no necessary connection with *to*, till by constant association the two syllables were corrupted into a prefix, *all-to*, which was mistaken for *altogether* and so used Hence, by corruption, in many passages, where *all-to* or *all-too* is said to have the meaning of "asunder," it had come to mean "altogether," as in

"Mercutio's ycy hand had *al-to* frozen mine"—HALLIWELL

It has been shown (73) that *too* and *to* are constantly interchanged in Elizabethan authors. Hence the constant use of *all too* for "quite," "decidedly too," as in *Rich II* iv 1 28, "*all too base*," may have been encouraged by the similar sound of *all to*. Shakespeare does not use the archaic *all-to* in the sense of "asunder," nor does Milton probably in

"She plumes her feathers and lets grow her wings,
That in the various bustle of resort
Were *all too* ruffled"—MILTON, *Comus*, 376

437 *At* in "attask'd," *Lear*, i 4 366 ("task'd," "blamed"), perhaps represents the O E intensive prefix "of," which is some times changed into "an-," "on-," or "a-." But the word is more probably a sort of imitation of the similar words "attach" and "attack."

438 *Be* The prefix *be* is used, not merely with verbs of colouring, "smear," "splash," &c, to localize and sometimes to intensify action, but also with nouns and adjectives to convert the nouns into verbs

"*Bemonster*"—*Lear*, iv 2 63

"*Be-sort*"—*Ib* i 4 272

"All good *be-fortune* you"—*T G of V* iv 3 41

"*Bemadding*"—*Lear*, iii 1 38

It is also used seemingly to give a transitive signification to verbs that, without this prefix, mostly require prepositions

"*Begnaw*"—*Rich III* i 3 221

"*Behowls* the moon"—*M N D* v 1 379

"*Bespeak*" = "address" in *Hamlet*, ii 2 140

"*Beweep*"—*Rich III* ii 2 49, *Lear*, i 4 324

In participles, like other prefixes, it is often redundant, and seems to indicate an unconscious want of some substitute for the old participial prefix

"Well *be-met*"—*Lear*, v 1 20

But the theory that *be-* in "become," "believe," "belove," &c, represents the old *ge-*, does not seem to be sound

439. *Dis-* was sometimes used in the sense of *un-*, to mean "without," as

"*Discompanied*," *Cy's Rev* iii 3, for "unaccompanied,"
i.e. "without company"

- "A little to *dis*quantity your train"—*Lear*, 1 4 270
 "Disshabited," *K* *f* 11 1 220, = "Caused to migrats."
 "Dislived," CHAPMAN, = "Deprived of life"
 "Disnatedured," *Lear*, 1 4 305, for "Unnatural"
 "Disnoble," HOLLAND, "Distemperate," RALEIGH
 for "ignoble" and "intemperate"
 "Being full of supper and *distempering* draughts"

Othello, 1 1 39.

"Discovery" is often used for "uncovering," i.e. "unfold," whether literally or metaphorically "So shall my anticipation prevent your *discovery*," *Hamlet*, 11 2 305, i.e. "render your disclosure needless by anticipation" So *Rich III* 11 4 240

440 En- was frequently used, sometimes in its proper sense of enclosing, as "*enclosed*," "*enguard*," *Lear*, 1 4 349, "*encave*," *Othello*, 11 1 82, "How dread an army hath *en*rounded him," *Hen V* 11 4 Prol 36, "*en*wheel thee round," *Othello*, 11 1 87, "*enfetter'd*," *ib* 11 3 351, "*en*mesh," *ib* 368, "*en*wank," *i Hen VI* 1 1 115, "*en*shelter'd and *embay'd*," *Othello*, 11 1 18, "*en*steep'd," *ib* 70, "*engaol'd*," *Rich II* 1 3 166, "*en*scheduled," *Hen V* 11 2 73, "*en*shelled," *Coriol* 11 6 45 So "*em*bound," "*envassell'd*," DANIEL on Florio, "*embattle*" (to put *in* battle array), "*en*free" (to place *in* a state of freedom), "*en*tame," *A Y L* 111 5 48 (to bring *into* a state of tameness) But the last instances show that the locative sense can be metaphorical instead of literal, and scarcely perceptible There is little or no difference between "free" and "*en*free" So "*the em*idged sea," *Lear*, 11 6 71, "*the en*chafed flood," *Othello*, 11 1 17, are, perhaps, preferred by Shakespeare merely because *in* participles he likes some kind of prefix as a substitute for the old participial prefix In some cases the *en*- or *in*- seems to take a person as its object, "*en*dart," *R and f* 1 3 98 ("to set darts *in*," not "*in* darts") So "*en*pierced," *R and f* 1 4 19, and so, perhaps, "*em*poison," *Coriol* 11 6 11 The word "*impale*" is used by Shakespeare preferably in the sense of "surrounding"

"*Impale* him with your weapons round about,"

Tr and Cr 11 7 5.

means "hedge him round with your weapons" So

"Did I *impale* him with the regal crown"—*3 Hen VI* 111 3 189.

441. For is used in two words now disused

"Forslow no longer"—3 *Hen VI* ii 3 56

"She fordid herself"—*Lear*, v 3 255, *M N D* v i 381

In both words the prefix has its proper sense of "injury"

442 Un- for modern in-, in- for un- (Non- only occurs twice in all the plays of Shakespeare, and in *V and A* 521)

*In*charitable, *in*fortunate, *in*certain, *in*grateful, *in*civil, *in*-substantial

*Un*possible, *un*perfect, *un*provident, *un*active, *un*expressive, *un*proper, *un*respective, *un*violable, *un*partial, *un*fallible, *un*dividable, *un*constant, *un*curable, *un*effectual, *un*measurable, *un*disposed, *un*vincible (*N P* 181), *un*reconcilable (*A and C* v i 47)

We appear to have no definite rule of distinction even now, since we use *in*grateful, *in*gratitude, *unequal*, *inequality* * *Un*- seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in* to precede except in the form *in*-. *In*- also seems to have been in many cases retained from the Latin, as in the case of "*in*gratus," "*in*fortunium," &c As a general rule, we now use *in* where we desire to make the negative a part of the word, and *un*- where the separation is maintained—"untrue," "infirm" Hence *un*- is always used with participles—"untamed," &c Perhaps also *un*- is stronger than *in*- "*Un*holy" means more than "not holy," almost "the reverse of holy" But in "*in*attentive," "*in*temperate," *in*- has nearly the same meaning, "the reverse of"

"You wrong the reputation of your name

In so *unseeming* to confess receipt"—*L. L L* ii i 156

Here "*unseeming*" means "the reverse of seeming" more than "not seeming" (like οὐ φημι). "in thus making us as though you would not confess"

SUFFIXES

443 -*Er* is sometimes appended to a *noun* for the purpose of signifying an agent Thus—

"A Roman sworder"—2 *Hen VI* iv i 135

* This however is perhaps explained below *In*- is a part of the *noun* "*in*gratitude," *un* is the *adjective* "*un*grateful" means "not"

"O most gentle pulpiter"—*A Y L* iii 2 163

"A moral^{er}"—*Othello*, ii 3 301

"Homager"—*A and C* i i 31 (O Fr "homagier")

"Justicers"—*Lear*, iv 2 79 (Late Lat "justitarius")

In the last two instances the *er* is of French origin, and in many cases, as in "enchanter," it may seem to be English, while really it represents the French *-eur*

"Joinder," *T N v* i 160, perhaps comes from the French "joindre"

The *er* is often added to show a masculine agent where a noun and verb are identical

"Truster"—*Hamlet*, i 2 172

"The pauser reason"—*Macbeth*, ii 3 117

"Causer"—*Rich III* iv 4 122

"To you, my origin and ender"—*L C* ii 22

Note the irregular, "Precurre^r" (for "precursor")—*P P*

We have "windring" from "winder," *Tempest*, iv i 128, formed after the analogy of "wander," "clamber," "waver," the *er* having apparently a frequentative force

444. **-En**, *made of* (still used in *golden*, &c), is found in—

"Her threaden fillet"—*L C 5 Hen v* iii *Prolog* 444

"A twiggen bottle"—*Othello*, iii 3 152

445. **-Ive**, **-ble** (See 3) *-Ive* is sometimes used in a passive instead of, as now, in an active signification. Thus "Incomprehens^{ive} depths," "plaus^{ive}," "worthy to be applauded," "direct^{ive}," "capable of being directed," "insuppress^{ive} metal," "the fair, the inexpress^{ive} she" (similarly used by Milton in the Hymn on the Nativity). On the other hand, *ble* is sometimes used actively, as in "medicinable" (which is also used passively), and in "unmeritable"

"This is a slight unmeritable man"—*J C* iv i 12

So "defensible," "deceivable," "disputable," and "tenable"

In "Intens^{ible} sieve," *A W* i 3 208, not only does *-ble* convey an active meaning, but Shakespeare uses the Latin instead of the English form of the termination, just as we still write "terrible," not "ter^{rable}" I imagine we have been influenced in our *-able* by the accidental coincidence of meaning between the word "able"

and the termination *-ble* But French influence must have had some weight

446. Less Sometimes found with adjectives, as "busy~~less~~," "sick~~less~~," "modest~~less~~"

-Less used for "not able to be"

"That phrase~~less~~ hand"—*L C* 225, *i e* "in describable"

"That term~~less~~ skin"—*Ib* 94

"Sum~~less~~ treasures"—*Hen V* 1 2 165

"My care~~less~~ crime"—*R of L* 771

"Your great oppose~~less~~ wills"—*Lear*, iv 6 38

It is commonly used with words of Latin or Greek origin, as above Add "reason~~less~~," *Hen V* v 4 137, "crime~~less~~," 2 *Hen VI* ii 4 63

447. -ly found with a noun, and yet not appearing to convey an adjectival meaning "Anger~~ly~~," *Macb* iii 5 1, *T G of V* i 2 62 Compare "wonder~~ly~~" in the *Morte d'Arthur*, and "cheer~~ly~~," *Tempest*, i 1 6 This is common in E E

The *-ly* represents "like," of which it is a corruption Compare

"Villain like he lies"—*Lear*, v 3 97

So "master~~ly~~," adv, *W T* v 3 65, *Othello*, i 1 26, "hunger~~ly~~," adv, *io* iii 4 105, "exterior~~ly~~," adv, *K J* iv 2 257, "silver~~ly~~," adv, *ib* v 2 46 "Fellow~~ly~~," *Temp* v 1 64, and "traitor~~ly~~," *W T* iv 4 822, are used as adjectives Perhaps a vowel is to be supplied in sound, though omitted, in "unwield(1)~~ly~~," *Rich II* iv 1 205, "need(1)~~ly~~," *R and J* iii 2 117, and they may be derived from "unwieldy" and "needy" Add "order~~ly~~," *Rich II* i 3 9, "man~~ly~~," *Macbeth*, iv 3 235

448. -ment We seldom use this suffix except where we find it already existing in Latin and French words adopted by us Shake speare, however, has "intend~~ment~~," "supply~~ment~~," "design~~ment~~," "denot~~ment~~," and "bod~~ment~~"

449. -ness is added to a word not of Teutonic origin

"Equal~~ness~~"—*A and C* v 1 48

450. Y is found appended to a noun to form an adjective.

"Slumber~~y~~ agitation"—*Macbeth*, v 1 12

"Unheedy~~y~~ haste"—*M N D* i 1 237

In "Batty wings," *M N D* iii 2 365, "batty" seems to mean "like those of bats" "Wormy beds," *ib* iii 2 384, is "worm-filled" "Vasty," in "the vasty fields of France," *Hen V* Prologue, 12, *Hen IV* iii 1 52, is perhaps derived from the noun "vast," *Tempest*, 1 2 327, *Hamlet*, 1 2 198 "Wombly vaultages," *Henry V* ii 4 124 *i.e.* "womb-like"

Y appended to adjectives of colour has a modifying force like *-ish*

"Their paly flames"—*Hen V* iv Prol 8

"His browny locks"—*L C* 85

451 Suffixes were sometimes influenced by the Elizabethan licence of converting one part of speech into another We should append *-ation* or *-ion*, *-ure* or *-ing*, to the following words used by Shakespeare as nouns "solicit," "consult," "expect," &c, "my depart," 2 *Hen VI* i 1 2, 3 *Hen VI* iv 1 92, ii 1 110, "uncurable discomfort," 2 *Hen VI* v 2 86, "make prepare for war," 3 *Hen VI* iv 1 131, "a smooth dispose," *Othello*, 1 3 403, "his repair," 3 *Hen VI* v 1 20, "deep exclams," *Rich III* 1 2 52, iv 4 135, "his brow's repine," *V and A* 490, "a sweet retire," *Hen V* iv 3 86, "false accuse," 2 *Hen VI* iii 1 160, "your ladyship's impose," *T G of V* iv 3 8, "the sun's appear," *B and F F Sh* v 1, "from suspect," 2 *Hen VI* iii 2 139, "manage," *M of V* iii 4 25, "commends," *ib* ii 1 90, "the boar's annoy," *Rich III* v 3 156, "the disclose," *Hamlet*, iii 1 174, "commends," *Rich II* iii 3 126

Almost all of these words come to us through the French

Note "O heavenly mingle"—*A and C* 1 5 59

"Immoment toys"—*ib* v 11 166

PROSODY

452 The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being accented

"We bóth | have féd | as wéll, | and wé | can both
Endúre | the wínt | er's cóld | as well | as he"

ŷ C 1 2 98-9

This line is too monotonous and formal for frequent use. The metre is therefore varied, sometimes (1) by changing the position of the accent, sometimes (2) by introducing trisyllabic and monosyllabic feet. These licences are, however, subject to certain laws. It would be a mistake to suppose that Shakespeare in his tragic metre introduces the trisyllabic or monosyllabic foot at random. Some sounds and collections of sounds are peculiarly adapted for monosyllabic and trisyllabic feet. It is part of the purpose of the following paragraphs to indicate the laws which regulate these licences. In many cases it is impossible to tell whether in a trisyllabic foot an unemphatic syllable is merely slurred or wholly suppressed, as for instance the first *e* in "different." Such a foot may be called either dissyllabic or *quasi-trisyllabic*.

453 The accent after a pause is frequently on the first syllable. The pause is generally at the end of the line, and hence it is on the first foot of the following line that this, which may be called the "pause-accent," is mostly found. The first syllable of initial lines also can, of course, be thus accented. It will be seen that in the middle of the line these pause-accents generally follow *emphasized monosyllables*. (See 480-6.)

"Cómfort, | my liege! | why loóks | your grace | so pale?"
Rich II III 2 75

Examples of the "pause-accent" not at the beginning

(1) ' Feéd and | regard | him not | *Aré you* | a man?"

Macbeth, III 4 58.

Sometimes the pause is slight, little more than the time necessary for recovery after an *emphatic monosyllable*

- (2) "Be in | their flow | ing cups | *fréshly* | remémber'd "
Hen V iv 1 55

So arrange

- "In these | *flútter* | *ing* stréams, | and máke | our faces "
Macbeth, iii 2 33

"These" may be emphasized (See 484)

- (3) "Whó would | believe | me O' | *péril* | ous móuths "
M for M ii 4 172

- (4) "Afféc | tion, pooh' | You spéak | —*like a* | green girl "
Hamlet, i 3 101

- "We shall | be cáll'd | —*pirgers*, | not múr | derérs "
J C ii 1 180

- (5) "The life | of cóm | fort Bút | for thee, | *féllow* "
Cymb iv 3 9

The old pronunciation "fellow" is probably not Shakespearian

In (3) (4) and (5) "O," "speak," "call'd," and "thee" may, perhaps, be regarded as dissyllables (see 482-4), and the following foot a quasi-trisyllabic one. There is little practical difference between the two methods of scansion

- (6) "Sésenseless | *linen* ' | Happier | therein | than I "
Cymb i 3 7

Here either there is a pause between the epithet and noun, or else "senseless" may possibly be pronounced as a trisyllable, "Sésense (486) | less linen" The line is difficult

- "*Therefore*, | *mérchant*, | I'll him | it thée | this dáy,"
C of E i 1 151

seems to begin with two trochees, like Milton's famous line

- "*U'm* | *vésal* | reproach | far wórse | to béar"—*P L* vi 34

But "therefore" may have its accent, as marked, on the last syllable

The old pronunciation "merchant" is not probable. Or "there" may be one foot (see 480) "There | fore mérchant | "

- (7) "*Ant* Obéy | it ón | all cáuse |
Cleop Párdon,—párdon
A and C iii ii 68

is, perhaps, an instance of two consecutive trochees (There seems no ground for supposing that "pardon" is to be pronounced as in

The five emphatic accents are common in verses that have a pause-accent at the beginning or in the middle of the line

"*Náture* | seems *déad*, | and *wick* | *ed* *dréams* | *abúse* "

Macbeth, 11 1 50.

"The *hánd* | *le* *tóward* | my *hánd* | *Córne*, *let* | me *clúch*
thee"—*Ib* 11 1 34

And in antithetical lines

"I *háve* | thee *nót*, | and yet | I *sée* | thee *stíll* "

Macbeth, 11 1 35

"Bring with | thee *áirs* | from *héaven* | or *blásts* | from *hél*l "

Hamlet, 1 4. 41

454 An extra syllable is frequently added before a pause, especially at the end of a line

(a) "'Tis *nót* | *alóne* | my *ínk* | y *clóak*, | good *móther* "

Hamlet, 1 2 77.

but also at the end of the second foot

(b) "For mine | own *sáfeties*, | you *máy* | be *íght* | ly *júst* "

Macbeth, 1v 3 30

and, less frequently, at the end of the third foot

(c) "For good | ness daes | not check *thee*, | wear *thoú* | thy
wrongs"—*Macbeth*, 1v 3 33

and, rarely, at the end of the fourth foot

(d) "With all | my *hón* | ours on | my brother | whereon "

Temp 1 2 127

But see 466

"So *déar* | the *lóve* | my *peó* | ple *bóre me* | nor *sét* "

Ib 1 2 141

455 The extra syllable is very rarely a monosyllable, still more rarely an emphatic monosyllable. The reason is obvious. Since in English we have no enclitics, the least emphatic monosyllables will generally be prepositions and conjunctions. These carry the attention *forward* instead of *backward*, and are therefore inconsistent with a *pause*, and besides to some extent emphatic.

The fact that in *Henry VIII*, and in no other play of Shakespeare's, constant exceptions are found to this rule, seems to me a sufficient proof that Shakespeare did not write that play.

"Go *gíve* | 'em *wél* | come, you | can speak | the French
tongue"—*Hen VIII* 1 4 57

"Fell by | our serv | ants, by | those *mén* | we *lów'd most* "

Ib 11 1 122.

"Be sùre | you bé | not lóose , | for thóse | you mák
friends"—*Hen VIII* iii 1 127

"To sí | lence én | vious tóngues | Be júst | and féar not "
Id iii 2 447

So *Hen VIII* iii 1 67, 78, 97, and seven times in iii 2 442-451, eight times in iv 2 51-80

Even where the extra syllable is not a monosyllable it occurs so regularly, and in verses of such a measured cadence, as almost to give the effect of a trochaic* line with an extra syllable at the beginning, thus

"In || áll my | míser | fes , but | thou hast | forced me
Out || óf (457 a) thy | hónest | trúth to | pláy the | wóman
Let's || drý our | eyes and | thús far | héar me, | Crómwell
And || whén I | ám for- | gotten, | ás I | sháll be,
And || sléep in | dúll cold | márbles | where no | mention
Of || mé must | móre be | héard of, | sáy I | taught thee
Say, || Wólsey, | thát once | tród the | wáys of | glóry
And || sóunded | áll the | dépths and | shóals of | honour,
Found || thée a | wáy, out | óf (457 a) his | wreck, to | rise in
A || sùre and | sáfe one, | thóugh thy | máster | missed it "
Hen VIII iii 2 430-9

It may be safely said that this is not Shakespearian

"Boy" is unaccented and almost redundant in

"I part | ly know | the man | go cáll | him hither, boy "
(Folio) *Rich III* iv 2 41

(*Hither*, a monosyllable, see 189) And even here the Globe is, perhaps, right in taking "Boy exit" to be a stage direction

In "Bíd him | make háste | and meét | me át | the Nórth
gate,"—*T G of V* iii 1 258

"gate" is an unemphatic syllable in "Northgate," like our "Newgate" So

"My mén | should cáll | me lórd | I am | your good-man "
T of Sh Ind 2 107

"A hált | er grat | is . no | thing else, | for Gód's sake "
M of V iv 1 379

"Parts," like "sides," is unemphatic, and "both" is strongly emphasized, in

"Ráther | to shów | a nób | le grace | to bóth parts "
Coriol v 3 121

* The words "trochaic" and "iambic" are of course used, when applied to English poetry, to denote *accent*, not quantity

So "out" is emphatic in

"We'll háve | a swash | ing and | a márt | ial *outside*"
A Y L 1 3 122

The 's for "is" is found at the end of a line in

"Perceive I speak sincerely, and high note 's
Ta'en of your many virtues"—*Hen VIII* 11 3 59

456. Unaccented Monosyllables Provided there be only one accented syllable, there may be more than two syllables in any foot "It is he" is as much a foot as "'tis he," "we will serve" as "we'll serve," "it is over" as "'tis o'er"

Naturally it is among pronouns and the auxiliary verbs that we must look for unemphatic syllables in the Shakespearian verse. Sometimes the unemphatic nature of the syllable is indicated by a contraction in the spelling (See 460) Often, however, syllables must be dropped or slurred in sound, although they are expressed to the sight. Thus in

"Provide *thee* | two próp | er pal | freys, black | as jet,"
T A v 2 50

"thee" is nearly redundant, and therefore unemphatic

"If" and "the" are scarcely pronounced in

"And in *it* | are *the* lords | of Yórk, | Bérkeley, | and Séy-
mour"—*Rich II* 11 3 55

"*Mir* I ev | er saw | so nóble |
Prosp It goes ón, | I sée"—*Temp* 1 2 419

"Bút that | the séa, | móunting | to *the* wél | kin's chéek"
Ib 1 2 4

("The" need not be part of a quadrisyllabic foot, nor be suppressed in pronouncing)

"*The* cúr | rósi | ty of ná | tions tó | depríve me"
Lear, 1 2 4

Compare, possibly,

"But I have ever had that *cúrrós(t)ty*"—B and F (Nares)

So "to," the sign of the infinitive, is almost always unemphatic, and is therefore slurred, especially where it precedes a vowel. Thus—

"*In* séeming | to augmént | it wástes | it Be | advís'd"
Hen VIII 1 1 145

where "in" before the participle is redundant and unemphatic

"For trúth | to (*t'*) ove:(*o'er*)péer | Ráther | than fóol | it só."
Coriol 11 3 128

So the "I" before "beseech" (which is often omitted, as *Temp* h i 1), even when inserted, is often redundant as far as sound goes

"(I) beseech | your májes | ty, gíve | me leave | to gó "
2 Hen VI 11 3 20
 "(I) beseech | your giác | es bóth | to par | don me "
Rich III 1 1 84 *So Ib* 103

Perhaps

"(I) pray thee (*prithée*) stay | with ús, | go nó't | to Wítt | enberg,"
Hamlet, 1 2 119

though this verse may be better scanned

"I práy | thee stay | with us, | go nó't | to Wítténberg " See 469
 "Let *me* sec, | let *me* sée, | is not | the leaf | turn'd dówn?"
J C iv 3 273

So (if not 501)

"And I' | will kíss | thy foot | (I) prithée be | my gód "
Temp 11 2 152

"With you" is "wí' you" (as in "good-bye" for "God be with you"), "the" is *th'*, and "of" is slurred in

"Two nó | ble páit | ners *with you*, | the old dúch | ess
of Norfolk "—*Hen VIII* v 3 168

To write these lines in prose, as in the Folio and Globe, makes an extraordinary and inexplicable break in a scene which is wholly verse

For the quasi-suppression of *of* see

"The bas | tard *of* O'r | leans | with hím | is join'd,
 The dúke | *of* Alén | çon flí | eth tó | his síde "
1 Hen VI 1 1 92, 93

In the *Tempest* this use of unaccented monosyllables in trisyllabic feet is very common

"Go make | thysélf | like a nýmph | o' the sée, | be súbject
 To *no* sight | but thine | and mine "—*Temp* 1 2 301

Even in the more regular lines of the *Sonnets* these superfluous syllables are allowed in the foot Thus

"Excúse | not sí | lence só, | for't lies | in thée "—*Sonn* 101

And even in rhyming lines of the plays

"Cáll them | again, | sweet prínce, | accépt | their suít,
 If you | dený | them, all | the land | will rue 't "
Rich III iii 7 221

This sometimes modifies the scansion "Hour" is a dissyllable, and 't is absorbed, in

"You knów | I gáve 't | you half | an hóu | r since "
C of E iv i 65

Almost any syllables, however lengthy in pronunciation, can be used as the unaccented syllables in a trisyllabic foot, provided they are unemphatic. It is not usual, however, to find two such unaccented syllables as

"Which most gíb | inglý, | ungráve | ly hé | did fáshion "
Coriol ii 3 233

457 Accented monosyllables On the other hand, sometimes an unemphatic monosyllable is allowed to stand in an emphatic place, and to receive an accent. This is particularly the case with conjunctions and prepositions at the end of the line. We still in conversation emphasize the conjunctions "but," "and," "for," &c. before a pause, and the end of the line (which rarely allows a final monosyllable to be light, *unless it be an extra syllable*) necessitates some kind of pause. Hence

"This my mean task
 Would be as heavy to me as odious, *but*
 The mistress which I serve quickens what's dead "
Temp iii i 5

"Or ere
 It should the good ship so have swallow'd *and*
 The fraughting souls within her"—*Ib* i 2 12
 "Freed and enfranchised, not a party to
 The anger of the king, nor guilty of
 (If any be) the trespass of the queen"—*W T* ii 2 62, 63

So *Temp* iii 33, iv i 149, *W T* i 2 372, 420, 425, 432, 449, 461, &c.

The seems to have been regarded as capable of more emphasis than with us

"Whose shadow *the* dismissed bachelor loves"—*Temp* iv i 67

"With silken streamers *the* young Phœbus fanning "
Hen V iii Prol 6

"And your great uncle's, Edward *the* Black Prince"
Ib i i 105, 112

"And Prosp'ro (469) *the* prime duke, being (470) so reputed"—*Temp* i 2 72

"Your breath first kindled *the* dead coal of war"—*K J* v 2 83

"Omitting *the* sweet benefit of time"—*T G. of V* ii. 4. 65

"So doth the woodbine, *the* sweet honeysuckle "

M N D iv i 47

"Then, my queen, in silence sad,

Trip we after *the* night's shade "—*Ib* iv i 101

"His brother's death at Bristol *the* Lord Scroop "

I Hen IV i 3 271

"So please you something touching *the* Lord Hamlet "

Hamlet, i 3 89

"Thou hast affected *the* fine strains of honour "

Coriol v 3 149, 151

In most of these cases *the* precedes a monosyllable which may be lengthened, thus

"Your breath | first kindled | the déa | d(484) coal | of war "

So *Temp* i 2 196, 204, ii 2 164, iv i 153

Compare

"Oh, weep for Adonais *The* quick dreams "

SHELLEY, *Adonais*, 82

But this explanation does not avail for the first example, nor for

"That heals the wound and cures not *the* disgrace"—*Sonn* 34

"More needs she *the* divine than the physician"—*Macb* v i 82

(Unless, as in *Rich II* i i 154, "physician" has two accents

"More néeds she | the divíne | thán the | physí | cián ")

On the whole there seems no doubt that "the" is sometimes allowed to have an accent, though not (457 a) an emphatic accent

Scan thus

"A dévil (466), | a bór | n (485) dév | il (475), on | whose nature"—*Temp*st, iv i 188

avoiding the accent on *a*

The in

"I hen méet | and join, | Jove's light | nings, *thé* | précur'sors,"
*Temp*st, i 2 201

seems to require the accent But "light(e)nings" is a trisyllable before a pause in *Lear*, iv 7 35 (see 477), and perhaps even the slight pause here may justify us in scanning—

"Jove's light | (e)nings, | the précur'sors "

457 a. **Accented Monosyllabic Prepositions.** Walker Crit. on Shakespeare, ii 173-5) proves conclusively that "of" in "out *of*" frequently has the accent Thus

"The fount out *of* which with their holy hands"—B. and F

"Into a relapse, or but suppose out *of*"—MASSINGER

"Still walking like a ragged colt,
And oft out *of* a bush doth bolt"—DRAYTON

Many other passages quoted by Walker are doubtful, but he brings forward a statement of Daniel, who, remarking that a trochee is inadmissible at the beginning of an iambic verse of four feet, instances

"Yearly out *of* his wat'ry cell,"

which shows that he regarded "out *of*" as an iambus. Walker conjectures "that the pronunciation (of monosyllabic prepositions) was in James the First's time beginning to fluctuate, and that Massinger was a partisan of the old mode." Hence, probably, the prepositions received the accent in

"Such mén | as hé | be ne | ver *dt* | heart's éase"
J C i i 208

"I herefore (490), | out *of* | thy lóng | exper | ienc'd time"
R and J iv i 60, *Coriol* i io 19

'Vaunt coui | iers *ó* | oak cleav | ing thún | der-bólts"
Lear, iii 2 5

So *Hen VIII* iii 2 431, 438

"To bung | but five | and twen | ty, *tó* | no móre"
Lear, ii 4 251

"*Lor* Who únd | ertákes | you *tó* | your end |
Vaux Prepáre there"—*Hen VIII* ii 2 97

For this reason I think it probable that "to" in "in-to," "un to," sometimes receives the accent, thus

"That ev | er lóve | did máke | thee rún | *intó*"
A Y L ii 4 35

"Came thén | *intó* | my mind, | and yét | my mind"
Lear, iv i 36

"Hán you | *intó* | despáur | Have the pow | er still"
Coriol iii 3 127

"I had thóught, | by mak | ing this | well knówn | *unto* you"
Lear, i 4 224, *M of V* v i 169

"By this | vile con | quest sháll | attain | *intó*"
J C v 5 38, *Rich III* iii 5 109

"Discúss | *intó* | me A'rt | thou off | icer?"
Hen V iv i 38 (But this is Pistol)

With in “*without*” seems accented in

“That wón | you *with* | out blóws”—*Coriol* iii 3 133

458 Two extra syllables are sometimes allowed, if un emphatic, before a pause, especially at the end of the line. For the details connected with this licence see 467-9, and 494, where it will be seen that verses with six accents are very rare in Shakespeare, and that therefore the following lines are to be scanned with five accents

“Perúse | this létter | Nothing | almóst | sees *míacles*”
Lear, ii 2 172

“Múst be | a fáith | that rea | son wíth | out *miracle*”
Ib i 1 225

“Like óne | that means | his pió | per háim | in *mánacles*”
Coriol i 9 57

“Was dúke | dom lárgé | enóugh | of temp(o) | ral
royalties”—*Tempest*, i 2 110

“I dáre | avóuch | it, sir | What, fif | ty *fóllowers*!”
Lear, ii 4 240

“You fóol | ish shep | herd, where | fore dó | you *fóllow*
her?”—*A Y L* iii 5 49

“Of whom | he’s chief, | with áll | ‘he size | that *vérité*”
Coriol v 2 18

“*Ely* Incline | to ít, | or nó |
Cant He séems | *indifferent*”—*Hen V* i 1 72

“As íf | I lov’d | my lítt | le shóuld | be *dítet*”
Coriol i 9 52

“Why, só | didst thóu | Come théy | of no | ble *fámuly*?”
Hen V ii 2 129

“That né | ver máy | ill off | ice ór | fell *jéalousy*”
Ib v 2 491

“That he | suspects | none, ón | whose fóol | ish *hónesty*”
Lear, i 2 197

“Withín | my tent | his bónes | to night | shall he
Most like | a sóld | ier, órd | er’d *hón* | (*ou*)*rably*”
J C v 5 79

Compare

“Young mán, | thou cóuld’st | not díe | more *hón* | (*ou*)*rable*”
Ib v 1 60

If “*ily*” were fully pronounced in both cases, the repetition would be intolerable in the following —

- "Cor But whát | is like | me for | merly |
Men That's *wórt'hly*"—*Coriol* iv i 58
- "The reg | ion óf | my héart | be Ként | *unmánnérly*"
Lear, i i 147
- "Lóok, where | he cómes' | Not póp | py nór | *man-
 drágora*"—*Othello*, iii 3 330
- "A's you | are óld | and *réverend*, | you shóuld | be wíse"
Lear, i 4 261
- "To cáll | for *récómpense* | appear | it to | your mínd"
Ti and Cr iii 3 8
- "Is nót | so *ést* | *imable*, próf | itab | le néither"
M of V i 3 167
- "Age is | *un-néc* | *essary* ón | my knées | I bég"
Lear, ii 4 157
- "Our múst | y *su* | *perfsúty* | See our | best elders"
Coriol i i 230

459 The spelling (which in Elizabethan writers was more influenced by the pronunciation, and less by the original form and derivation of the word, than is now the case) frequently indicates that many syllables which we now pronounce were then omitted in pronunciation

460 Prefixes are dropped in the following words —

- '*bolden'd* for "embolden'd"—*Hen VIII* i 2 55
- '*bove* for "above"—*Macbeth* iii 5 31
- '*bout* for "about"—*Temp* i 2 220
- '*braud* for "upbraid"—*P of T* i i 93
- '*call* for "recall"—*B and F*
- '*came* for "became"—*Sonn* 139
- '*cause* for "because"—*Macbeth*, iii 6 21
- '*cerns* for "concerns"
 "What 'cerns it you"—*T of Sh* v i 77
- '*cide* for "decide"—*Sonn* 46
- '*cital* for "recital"
 "He made a blushing 'cital of himself"—*Hen IV* v 2 62.
- '*collect* for "recollect"—*B J Alch* i i
- '*come* for "become"
 "Will you not dance?
 How 'come you thus estrang'd?"—*L L L* v 2 218
- '*coraging* for "encouraging"—*ASCH* 17

'count for "account"

"Why to a public 'count I might not go"

Hamlet, iv 7 17

'dear'd for "endear'd"—*A and C* i 4 44

'fall for "befall"—*Tb* iii 7 40 So in O E

'friend for "befriend"—*Hen V* iv 5 17

'gain-giving for "against-giving," like our "misgiving"—
Hamlet, v 2 226

'gave for "misgave"—*Coriol* iv 5 157 (perhaps)

So "My munde 'gives me that all is not well" (Nares) But the dropping of this essential prefix seems doubtful "Gave" would make sense, though not such good sense In

"Then sáy | if they | be true | This (mis-)sha | pen kná^{va},"
Temp v i 268

Walker with great probability conjectures "*mis-shap'd*" In

"Told thee no lies, made thee no mistakings, serv'd,"
Temp i 2 248

it is more probable that the second "thee," not *mis*, is slurred

'get for "beget"—*Othello*, i 3 101

'gree for "agree"—*M of V* ii 2 108, *T G of V* ii 4
183, *A and C* ii 6 38

'haviour for "behaviour"—*Hamlet*, i 2 81

'joy for "enjoy"—*2 Hen VI* iii 2 365

'larum for "alarum"

"Then shall we hear their 'larum and they ours"

Coriol i 4 9

Folio, "their *Larum*"

'las for "alas"—*Othello*, v i 111

'lated for "belated"—*A and C* iii ii 3

'less for "unless"—*B J Sad Sh* iii i

longs for "belongs"—*Per* ii Gow 40 *Coriol* v 3 170

longing for "belonging"—*Hen VIII* i 2 32 *W T*
iii 2 104, *Hen V* ii 4 80

miss for "amiss"—*V and A*

'mong (pronounced) for "among"

"Be bright | and jóv | ial amóng | your gúests | to-night"
Macbeth, iii 2 28

"*Cd* That lived | amongst mén |
Olw

And wéll | he might | do só '
A Y L iv 3 124

'*nigh*ted for "beighted"—*Lear*, iv 5 13

'*no*inted for "anoointed"—*W T.* iv 4 813

'*no*yance for "annoyance"—*Hamlet*, iii 3 13

'*pa*irs for "impairs"—*B L* 91 So in O E

'*pale** for "impale," "surround"

"And will you '*pale* your head in Henry's glory,

And rob his temples of the diadem"—3 *Hen VI* i 4 103

'*parel* for "apparel"—*Lear*, iv 1 51

'*plain* for "complain" (F1 *plandre*)

"The king hath cause to '*plain*'"

Lear, iii 1 39, *Rich II* i 3 175

'*rag*'d for "enraged"—*Rich II* ii 1 70

'*ray* for "array"—*B J Sad Sh* ii "Battel *ray*"

N P 180 O E

'*rested* for "arrested"—*C of E* iv 2 42 Dromio uses which
ever form suits the metre best

"I know | not at | whose sūt | he is | *arrés* | *ted* well,
But hé's | in a sūt | of búff | which *rés*ted | him, thát can |
I tell"—*C of E* iv 2 43

So should be read

"*King* Or yield up Aquitaine

Princess

We (*ar*)*rest* your word "

L L L ii 1 160

It has been objected that '*rested*' is a vulgarism only fit for a Dromio
But this is not the case It is used by the master Antipholus E (*C
of E* iv 4 3)

'*say*'d for "assay'd"—*Per* i 1 59 Comp B J *Cy's Rev* iv 1

'*scape* for "escape" freq

'*scuse* for "excuse"—*Othello*, iv 1 80, *M of V* iv 1 444

'*stall*'d apparently for "forestalled"—*B J Sejan* iii 1, for

'install'd"—*Rich III* i 3 206

'*stonish*'d for "astonish'd"

"Or '*stonish*'d as night-wanderers often are"—*V and A* 825

'*stroy*'d for "destroy'd"

"'*Stroy*'d in dishonour"—*A and C* iii ii 54

'*tnd* for "attend"—*Hamlet*, iv 3 47

'*turn* for "return," '*lotted* for "allotted"

*un*sisting for "unresisting" (explained in the *Globe Glossary*
as "unresting")

* 'Did I *impale* him with the regal crown?'—3 *Hen VI* iii 3 189.

"That wounds the *unsisting* postern with these blows "

M for M iv 2 92

This explains how we must scan

"Prévent | it, resist ('*sist*) | it, let | it not | be só "

Rich III iv 1 148

"A sóoth | saye! bids | you bewáre ('*ware*) | the ídes | of
Márch"—*J C* 1 2 19

"Envíron'd ('*un on'd*) | me 'bóut | and hów | led ín | mine
éars"—*Rich III* 1 4 59

"At án | y time | have recóurse ('*course*) | unto | the
prínces"—*ib* iii 5 109

"Lest I' | revenge ('*venge*)—whát? | Mysélf | upón | my
sélf?"—*ib* v 3 185

The apostrophe, which has been inserted above in all cases, is only occasionally, and perhaps somewhat at random, inserted in the Folio. It is therefore not always possible to tell when a verb is shortened, as "comes" for "becomes," or when a verb may, perhaps, be invented. For instance, "dear'd" may be a verbal form of the adjective "dear," or a contraction of the verb "endear'd."

"Comes (becomes) *dear'd* (endear'd) by being lack'd "

A and C 1 4 44

Sometimes, perhaps, the prefix, though written, ought scarcely to be pronounced

"How faies | the king | and 's fóllow | ers? (Con) | fíned |
together"—*Temp* v 1 7

"O (de)spiteful love! unconstant womankind,"

T of Sh iv 2 14

unless the "O" stands by itself (See §12)

"(Be)lónging | to a mán | O bé | some óth | er man "

R and J ii 2 42

461. Other Contractions are

Bartholmew (*T of Sh* Ind 1 105), *Ha'rford* for "Haverford" (*Rich III* iv 5 7), *dis'ple* for "disciple" (*B J Fox*, iv 1, so SPENSER, *F Q* 1 10 27), *ignomy* for "ignominy" (*M for M* ii 4 111, *1 Hen IV* v 4 100 [Fol]), *genman* (UDALL), *gentl'man* (*Ham* [1603] 1 5), *gent* (SPENSER) freq for "gentle" (so in O E), *easily* (CHAPMAN, *Odys*) for "easily," *par'lous* for "perilous" (*Rich III* ii 4 35), *inter'gatories* for "interrogatories" (*M of V* v 1 298), *canstick* for "candlestick,"—

"I had rather hear a brazen *canstick* turned "

I *Hen IV* ii. i 131.

Marle (B J *E out* &c v 4) for "marvel," *whē'er* for "whether" (O E), and the familiar contraction *good bye*, "God be with you," which enables us to scan *Macbeth*, iii i 44 We also find *in's* for "in his," *th'wert* for "thou wert," *you're* for "you were," *h'were* for "he were" So "she were" is contracted in pronunciation

"'Twere good | *she were* spó | ken with | for shé | may
stréw"—*Hamlet*, iv 5 14

Y'are for "you are," *this'* for "this is "

"O *this'** the poison of deep grief, it spings
All from her father's death"—*Hamlet*, iv 5 76

"*This'* a | good block"—*Lear*, iv 6 187

So we ought to scan

"*Lear This is a* | dull sight | *Aié* you | not *Ként?* |
Kent The same"—*Lear*, v 3 282

"Sir, *this is* | the gént | *lemán* | I *tóld* | you of"
T of Sh iv 4 20

"Sir, *this is* | the hóuse | Please it | you *thát* | I call?"
Ib 1

This, for "this is," is also found in *M for M* v i 131 (Fol *this 'a*), *Temp* iv i 143, *T of Sh* i 2 45 Many other passages, such as *T G of V* v 4 93, *M for M* iv 2 103, *T of Sh* iii 2 1, require *is* to be dropped in reading This contraction in reading is common in other Elizabethan authors, it is at all events as early as Chaucer, *Knight's Tale*, 233

Shall is abbreviated into *'se* and *'s* in *Lear*, iv 6 246, *R and J* i 3 9 In the first of these cases it is a provincialism, in the second a colloquialism A similar abbreviation "I'st," for "I will," "thou'st" for "thou wilt," "thou shalt," &c, seems to have been common in the early Lincolnshire dialect (Gill, quoted by Mr Ellis) Even where not abbreviated visibly, it seems to have been sometimes audibly, as,

"If *thát* | be *trúe* | I *shall* *sée* | my *bóy* | again"
K J iii 4 78

"I *shall* *gíve* | worse *páy* | ment"—*T N* iv i 21

"He *is*, | Sir John | I *féar* | we *shall* stay | too long"
I *Hen IV* iv 2 82

* Globe, "this is."

With seems often to have been pronounced *wi'*, and hence combined with other words. We have "*w'us*," (B and F *Elder Brother*, v 1) for "with us," and "take me *w' ye*" (*ib*) for "with ye."

Beside the well-known "doff" "do-off," and "don" "do-on," we also find "dout" for "do out" (*Hamlet*, iv 7 192), "probal" for "probable" (*Othello*, ii 3 344).

WORDS CONTRACTED IN PRONUNCIATION

462 Sometimes the spelling does not indicate the contracted pronunciation. For instance, we spell *nation* as though it had three syllables, but pronounce it as though it had two. In such cases it is impossible to determine whether two syllables coalesce or are rapidly pronounced together. But the metre indicates that one of these two processes takes place.

Syllables ending in vowels are also frequently elided before vowels in reading, though not in writing. Thus

"*Prosp* Against | what should | ensue |
Mir How came | *we* ashore?"
Temp i 2 158

"You give | your wife | too unkind | a cause | of grief"
M of V v 1 175

"No (i)mpéd | iment | betwéen, | bú that | you must"
Coriol ii 3 238

"There wás | a yíeld | ing, this | admits | no (e)xcúse"
ib v 6 69

Here even the Folio reads "excuse"

"It is | too hárd | a knót | for mé | to untie"
T N i 2 42

The is often elided before a vowel, and therefore we may either pronounce *this is*, *this'* (461), or write *th'* for *the*, in

"O worthy Goth, *this is the* incarnate devil"—*T A* v 1 40

Remembering that "one" was pronounced without its present initial sound of *w*, we shall easily scan (though "the" is not elided in many modern texts)—

"*Th'* one swéet | ly flátt | ers, *th'* óth | er fear | *eth* harm"
R of L 172

"One half | of mé | is yóurs, | *th'* óther | half yóurs"
M of V iii 2 16.

"Ránsom | ing him (217) | or pity | ing, thréate | ning
th' other"—*Coriol* 1 6 36

And this explains

"And óf | his óld | expér(u) (467) | ence th(e)ón | ly dárling '
A W 11 1 110

"Has shóok | and trem | bled át | the ill néigh | bourhood "
Hen V 1 2 154

"Where should | this mú | sic bé? | I' the áir, | or the éarth ?"
Temp 1 2 387, 389

(Folio "i' th' air, or th' earth")

463 R frequently softens or destroys a following vowel (the vowel being nearly lost in the burr which follows the effort to pronounce the r)

"When the | *aldrum* | were stúck | than í | dly sít "
Cor 11 2 80

"Ham Perchance | t'will wálk | again
Hor I wárrant | it will"—*Hamlet*, 1 2 3

"I' have | cast óff | for éver, | thou shalt, | I wárrant thee "
Lear, 1 4. 332

"I bet | ter broók | than *floirish* | ing péo | pled tówns "
T G of V v 4 3

"Whiles I | in Ire | land *nburish* * | a might | y band "
2 Hen VI 11 1 348

"Place *bárrels* | of píth | upón | the fat | al stake "
1 Hen VI v 4 57

"'Tis *márle* | he stabb' | d you nót "
B J E out &c v 4, Rich III 1 4 64

"A *bárren* | detést | ea vale | you sée | it is "
T A 11 3 92, 2 Hen VI 11 4 3

So "quarrel," *Rich III* 1 4 209

This is very common with "spirit," which softens the following *r*, or sometimes the preceding *r*, in either case becoming a monosyllable

"And thén, | they sáy, | no *spírit* | dares stír | abróad "
Hamlet, 1 1 161

So scan

1 How now, | *spírit*, whither | wánder | you?"—*M N D* 11 1 1
("Whither" is a monosyllable See 466)

* Compare *nourrice*, *nurse*

This curtailment is expressed in the modern "sprite" So in Lancashire, "brid" for "bird" Hence we can scan

"In aid | whereof, | wé of | the *sprít* | *uallty*"

Hen V 1 2 132

Instances might be multiplied

464 R often softens a preceding unaccented vowel.

This explains the apparent Alexandrine

"He thinks | me nów | incáp | ablé, | conféd(e)iates"

Temp 1 2 111, iv 1 140

465 Er, el, and le final dropped or softened, especially before vowels and silent *h* * The syllable *er*, as in *letter*, is easily interchangeable with *re*, as *lettre* In O E "better" is found for "better" Thus words frequently drop or soften *-er*, and in like manner *-el* and *le*, especially before a vowel or *h* in the next word

(1) "Repóit | should rénd | *er* him hóur | ly tó | your ear"

Cymb iii 4 153

"Intó | a góod | ly búlk | Good time | encóunter her"

W T ii 1 20

"This lett | *er* he ear | ly bade | me give | his father"

R and J v 3 275

"You'll bé | good cómpany, | my síst | *er* and you"

MIDDLETON, *Wilch*, ii 2

"Than e'er | the mast | *er* of árts | or giv | *er* of wit"

B J *Poetast*

(2) "Travel you | far ón, | or are | you at | the farthest?"

T of Sh iv 2 73

(3) "That made | great Jóve | to húmb | *le* him to | hei hand"

Ib i 1 174

"Géntlemen | and friénas, | I thank | you for | your pains"

Ib iii 2 186

"I' am | a géntle | man of | a cóm | paný"

Hen V iv 1 39, 42

"Needle," which in Gammer Gurton rhymes with "feelee," is often pronounced as a monosyllable

"Deep clerks she dumbs, and with her needle (Folio) composes"

P of T v Gower, 5, *Cymb* i 1 168

* The same tendency is still more noticeable in E E See Essay on the Metres of Chaucer, by the Rev W W Skeat (Aldine Series)

" Or when she would with sharp need^{le} (Folio) wound
The cambric which she made more sound
By hurting it "—*P of T* iv Gower, 23

In the latter passage "needle wound" is certainly harsh, though Gower does bespeak allowance for his verse Mr A J Ellis suggests "'ld" for "would," which removes the harshness

" And grip | ing it | the neé^{le} | his fing | er pricks " -
R of L 319

" Their neé^{les} | to lan | ces, ánd | their gént | le héarts " *R of L* v 2 157

" To threád | the póst | ern óf | a smáll | need^{le's} eye " *Rich II* v 5 17

"Needle's" seems harsh, and it would be more pleasing to modern ears to scan "the post | ern óf a | small nee | dle's eye" But this verse in conjunction with *P of T* iv Gower, 23, may indicate that "needle" was pronounced as it was sometimes written, very much like "neeld," and the *d* in "neeld" as in "vild" (vile) may have been scarcely perceptible

" A sámp^{le} | to the yóung | est, tó | the móie | matúre " *Cymb* i i 48

" The comm | on peop^{le} | by númb | ers swarm | to ús " *3 Hen VI* iv 2 2, *T A* i i 20

And, even in the *Sonnets*

" And tróub^{le} | deaf heav | en wíth | my bóot | less cries " *Sonn* 29

" Unc^{le} Mar | cus, since | it is | my fá | ther's mind " *T A* v 3 1

" Duke F And get | you from | our cóunt |
Ros Me, uncl^e? |
Duke F You, cousin? " *A Y L* i 3 44

466 Whether and ever are frequently written or pronounced whe'r or where and e'er The *th* is also softened in either, hither, other, father, &c, and the *v* in having, evil, &c

It is impossible to tell in many of these cases what degree of "softening" takes place In "other," for instance, the *th* is so completely dropped that it has become our ordinary "or," which we use without thought of contraction So "whether" is often written "wh'er" in Shakespeare Some, but it is impossible to say what, degree of "softening," though not expressed in writing, seems to have affected *th* in the following words —

Brother

"But fór | our trúst | y *bróther* | -in lów, | the ábbot "
Rich II v 3 137

Either

"*Either* léd | or driv | en ás | we point | the wáy "
J C iv 1 23, *Rich III* 1 2 64, iv 4 82
 "Are hirea | to béar | their staves, | *either* thóu, | Macbéth "
Macbeth, v 7 18, *M N D* ii 1 32

Further

"As if | thou never (*né'er*) | walk'dst *fúrther* | than Fins | bury "
I Hen IV iii 1 257

Hither

"Tis hé | that sént us ('s) | *húther* nów | to slaught | er thée "
Rich III 1 4 250

So the Quartos The Folio, which I have usually followed in other plays, differs greatly from the Quartos in *Rich III*. Its alterations generally tend to the removal of seeming difficulties

Neither

"*Neither* háve | I món | ey nór | commód | ity "
M of V 1 1 178

Rather

"*Ráther* than | have máde | that sáv | age dúke | thine heir "
3 Hen VI 1 1 224 So *Othello*, iii 4 25, *Rich II* iv 1 16

Thither

"*Thúther* gó | these néws | as fast | as hórsé | can cárry 'em "
2 Hen VI 1 4 78

Whether

"Good sír, | say *whéther* | you'll áns | wer mé | or nó "
C of E iv 1 60

Perhaps "Which he | desérves | to lóse | *Whether* he was
 (h' was 461) | combined"—*Macbeth*, 1 3 111

"But see, | *whether* Brút | us bé | alive | or déad "
J C v 4 30, *Rich III* iv 2 120

"A héart | y welcome | *Whether* thóu | beest he | or no "
Tempest, v 1 111

Whither

"What méans | he nów? | Go ásk | him *whíther* | he goes "
I Hen VI ii 3 28

"*Glouc* The king | is ín | high ráge |
Corn *Whíther* is | he goíng?"—*Lear*, ii 4. 299

So scan

"How now, | spírit ' *whíther* | wander | you?"
M N D u 1 1

This perhaps explains

"To find | the (462) *olher* fórh, | and bý | advént | uring
bóth"—*M of V* i i 143

But see 501

Having

"Hów could | he sée | to dó | them? *Háving* | made óne"
M of V iii 2 124

"*Háving* lóst | the fáir | discóv | ery óf | her wáy"
V and A 823

"Our gran | dam éaith | *háving* this | distémp | eratüre"
I Hen IV iii i 34

So *Rich III* i 2 235, *I of A* v i 61, *A W* v 3 123,
Cymb v 3 45

In all of these verses it may seem difficult for modern readers to understand how the *v* could be dropped. But it presents no more difficulty than the *v* in "ever," "over"

Evil

It is also dropped in "evil" and "devil" (Scotch "de'il")

"The evils | she hatch'd | were nó | effect | ed, so"
Cymb v 5 60

"Of hórr | id héll | can cóme | a devl | more dámn'd"
Macbeth, iv 3 56

"Ezvl eyed | untó | you, y' are (461) | my prísón | er, bú"
Cymb i i 72

So *Rich III* i 2 76 Of course, therefore, the following is not an Alexandrine

"Repróach | and díss | olu | tion háng | eth óver him"
Rich II ii i 258

Similarly the *d* is dropped in "madam," which is often pronounced "ma'am," a monosyllable

The *v* is of course still dropped in *hast* for *havest*, *has* for *haveth* or *haves*. In the Folio, *has* is often written *ha's*, and an omission in other verbs is similarly expressed, as "sit's" for "sitteth" (*K* f ii i 289)

467 I in the middle of a trisyllable, if unaccented, is frequently dropped, or so nearly dropped as to make it a favourite syllable in trisyllabic feet

(1) "Iudí | cious *púnish* | *ment*! 'Twás | this flésh | begót"
Lear, iii 4. 76 *M for M* i 3 39

"Our rev | (e)lend *cárda* | *nal* carried | Like it, | your
grace"—*Hen VIII* 1 1 100, 102, 105, &c

"With whóm | the Ként | *ishmén* | will *will* | *ingly* ise "
3 *Hen VI* 1 2 41

"Which aie | the móv | eis óf | a *languish* | *ing* death "
Cymb 1 5 9

"My thóught | whose múr | der yét | is bút | *fantastical* "
Macbeth, 1 3 139

"That lóv'd | your fáther | the *rés* | *due* óf | your fortune "
A Y L 11 7 196

"*Prómisíng* | to bríng | it tó | the Pór | *pentíne* "
C of E v 1 222

So 1 *Hen VI* 1v 1 166

(2) Very frequently before *ly*

"The mea | sure thén | of óne | is *éas* | *ly* tóld "
L L L v 2 190

"His shoat | thúck *néck* | cannót | be *éas* | *ly* hárméd "
V and A 627

"*Píttily* | methóught | díd play | the ór | *atór* "
1 *Hen VI* 1v 1 175

(3) And before *ty*

"Such bóld | *hostíle* | *ty*, teach | *ing* his ('s) dú | teous land "
1 *Hen IV* 1v 3 44

"Of gód- | like *ánu* | *ty*, which | appéars | most strongly "
M of V 111 4 3

"A'riel | and all | his *quídle* | *ty*
Hast | thou, spínt?"—*Tempest*, 1 2 193

"Of smóoth | *civíle* | *ty* yét | am I ín | lúnd bréd "
A Y L 11 7 96

Compare BUTLER, *Hudibras*, part 11 cant 3 945

"Which ín | their dark | *fatál* | 'tíes lúrk | *ing*
At dés | tū'd pér | iods fall | a wórck | *ing* "

Thus explains the apparent Alexandrines

"Thou wilt | prove híe | Take him | to pí | son, *officer* '
M for M 111 2 32

"Some trícks | of dés | *peíát* | ion, all | but *máriners* "
Temp 1 1 211

' One dówle | that's ín | my plúme, | my fell | ow *mínisters* "
Temp 111 2 65, v 1 28, *M for M* 1v 5 6, *Macb* 1 5 49

"This is | the gent | *lemán* | I tóld | your *ladyship* "
T G of V 11 4 87

"A vírt | uous gent | lewóm | an, mild | and *beautiful*"

T G of V iv 4 184

"And té | dzousnéss | the límbs | and out | ward *flourishes*"

Hamlet, ii 2 91

Sometimes these contractions are expressed in writing, as
"par'lous," *Rich III* iii 4 35 This is always a colloquial form

468 Any unaccented syllable of a polysyllable (whether containing *i* or any other vowel) may sometimes be softened and almost ignored Thus—

a "Hóld thee, | from thís, | for ever | The barb | arous
Scythian"—*Lear*, i i 118

"Say by | thús tó | ken I' | desíe | his company"

M for M iv 3 144

ed "With thém | they think | on Things | without | all
rémedy"—*Macbeth*, iii 2 11

"Men You must | retún | and ménd | it

Sen

There's | no remédy"

Coriol iii 2 26, *T N* iii 4 367

em "All bíó | ken ímple | ments óf | a rú | ined hóuse"

T of A iv 2 16

"Join'd with | an enemy | proclaim'd, | and fróm | his cófféis"

Hen V ii 2 168, *M for M* ii 2 180, *Macb* iii i 105

en "The méss | engers fróm | our sis | ter ánd | the king"

Lear, ii 2 54

"'Tis dóne | alréa | dy, and | the méss | enger góne"

A and C iii 6 31, *A W* iii 2 111

Passenger is similarly used

er "In our | last cónference, | pass'd in | probá | tion with
you"—*Macbeth*, iii i 80

es "This is | his máj | esty, sáy | your mínd | to hím"

A W ii i 98

"I that | am rúde | ly stámped, | and wánt | love's majesty"

Rich III i i 16

Majesty is a quasi-dissyllable in *Rich III* i 3 1, 19, ii i 75,

Rich II ii i 141, 147, iii 2 113, v 2 97, 3 35, *Macbeth*,

iii 4 2, 121

ess "Our púr | pose néc | assary and | not én | vious"

J C ii i 178

s "Lét us | be sácricé | ers ánd | not bút | chers, Cáfus"

Jb ii i 166

- o "The inn | ocent milk | in it | most inn | ocent moũth."
W T III 2 101
- "There táke | an in | ventorý | of áll | I háve"
Hen VIII III 2 452
- ua "Go thóu | to sánctua | ry [sanctu'ry or sanct'ry], and | good
 thoughts | posséss thee"—*Rich III* IV 1 94
- "Shall flý | out óf (457 a) | itsélf, | nor sléep | nor sánctuary"
Coriol I 10 19
- "Some iéad | Alvár | ez' Hélp's | to Grace,
 Some Sánctua | ry óf | a tíoub | led sóul"
COLVIL'S Whig Supplication, I 1186 (Walker)
- "When lív | ing líght | should kíss | it, 'tis | unnatúral"
Macbeth, II 4 10, *Hen V* IV 2 13
- "Thoughts spécú | lative | their ún | sure hópes | íelate"
Macbeth, V 4 19
- "And né | vei líve | to shów | the inciedu | lous wórl'd"
2 Hen IV IV 5 153
- "Hów you | weie bórne | in hánd, | how cróss'd, | the ín
 struments"—*Macbeth*, III 1 81, IV 3 239

469. Hence polysyllabic names often receive but one accent at the end of the line in pronunciation.

Proper names, not conveying, as other nouns do, the origin and reason of their formation, are of course peculiarly liable to be modified, and this modification will generally shorten rather than lengthen the name

- "To yóur | own cón | science, síl, | befóie | *Polixenes*"
W T III 2 47
- "That éie | the sún | shone bught | on O'f | *Hermione*"
Ib V 1 95
- "The íal | est óf | all wó | men Gó, | *Clómenes*"
Ib 112
- "To óur | most fan | and prínce | ly cós | in *Kátharine*"
Hen V V 2 4
- "My bróth | er ánd | thy ún | cle, cálléd | *António*"
Temp I 2 66
- "My lórd | Bassan | ío, sínce | you have fóund | *António*"
M of V I 1 59 so often in this play
- "Then all | a fire | with mé | , the kíng's | son *Férdinand*"
Temp I 2 212
- "I rát | ífý | thís my | rich gíft | O *Férdinand*"—*Ib* IV 1 8
- "Then pár | don mé | my wíngs | But hów | should
Próspero?"—*Ib* V 1 119

" I'll áf | ter, móie | to bé | revenged | on *E'glamour* "
T G of V v 2 51

" What it | contains | I'f you | shall see | *Cordélia* "
Lear, III I 46

" Upón | such sacr | ific | es, mý | *Cordélia* "
Ib v 3 20, 245

So throughout the play

" When thóu | hest how | ling What | the fair | *Ophélia* " "
Hamlet, v I 265

" At Gré | cian swóid | contemn | ing Tell | *Valéria* "
Coriol I 3 46

" Here, if | it líke | your hón | our Sée | that *Cláudio* "
M for M II I 33, III I 48

" So thén | you hópe | of páir | don fróm | lord *A'ngelo* " "
Ib III I 1, IV 3 147, I 4 79

" I sée | my són | Antíph | olús | and *Drómio* "
C of E v I 196

" The fórm | of déath | Meantime | I writ | to *Rómeo* "
R and J v 3 246

" Looks it | not líke | the kíng? | Máik it, | *Horátio* "
Hamlet, I I 43

" They lóve | and dóte | on, cáll | him bóunt | (e)ous *Búck-*
ingham "—*Hen VIII II I 52, Rich III IV 4 508,*
II 2 123

" *Vaux* The greát | ness óf | his per | son
Buck Nay, | Sir Nicolas
Hen VIII II I 100

" But I' | beséech | you, what's | becóme | of *Kátharine* " "
Ib IV I 22

" Sáw'st thou | the méi | anchól | y Lórd | *Northumberland* " "
Rich III v 3 68

" Thérefoie | présent | to hér, | as sóme | time *Margaret* "
Ib IV 4 274

" And yóu | our nó | less lóv | ing són | of *Albany* "
Lear, I I 43

" Exasp | erátes, | makes mad | her sis | ter *Góneril* "
Ib v I 60

" As fit | the bírd | al Beshi'éw | me múch, | *Emília* "
Othello, III 4 150

" Is cóme | from Cæ's | ar, thére | foie héar | it, *A'ntony* "
A and C I I 27, I 5 21, &c

" Than Cle | opátr | a, nór | the queen | of *Ptolémy* "
Ib I 4 6

"With théin, | the twó | brave beárs, | Warwick | and
Montague"—3 *Hen VI* v 7 10

Less frequently in the middle of the line

"My lórd | of *Búckingham*, | if mý | weak or | atóry "
Rich III iii 1 37

"Cóusin | of *Búck* | *ingham* ánd | you ságe, | grave mén "
Ib iii 7 217

"Lóoking | for *A'ntony* | But áll | the chárms | of lóve "
A and C ii 1 20

"Did sláy | this *Fórtunbras*, | who, bý | a seal'd | compáct
 (490)"—*Hamlet*, i 1 86

"Thrift, thrift, | *Horátw*, | the fú | nerál | bak'd meats "
Ib i 2 180

"He gáve | to *Alexánder*, | to *Plólem* | y hé | assigned "
Ib iii 6 15

"Thou árt | *Hermíone*, | or ráth | er, thou | art shé "
W T v 3 25

"To sóft | en *A'ngelo*, | and thát's | my píth | of bússness "
M for M i 4 70

Enobarbus in *A and C* has but one accent, wherever it stands in the verse

"Bear háte | ful mémo | ry, póor | *Enobár* | bus did "
A and C iv 9 9, &c

"Of your | great pré | decessor, | *King Edward* | the Thírd "
Hen V i 2 248

It may here be remarked that great licence is taken with the metre wherever a list of names occurs

"That Hary duke of Hereford, Rainold lord Cobham,
 Sir Thomas Erpingham, Sir John Ramston,
 Sir John Norbery, Sir Robert Waterton, and Francis Quoint "
Rich II m 1 279, 283, 284

"The spúits
 Of valiant Shirley, Stafford, Blunt, are in my arms "
I Hen IV v 4 41

"Whither away, Sir John Falstaffe, in such haste?"
I Hen VI iii 2 104

"John duke of Norfolk, Walter Lord Ferrers "
Rich III v 5 13

"Lord Cromwell of Wingfield, Lord Furnival of Sheffield "
Ib iv 7 166

"Sir Gilbert Talbot, Sir Wilham Stanley"—*Ib* iv 5 10

In the last examples, and in some others, the pause between two names seems to license either the insertion or omission of a syllable

470 Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted, as *power*, *jewel*, *lower*, *doing*, *going*, *dying*, *playing*, *prowess*, &c

"The which | no sóon | er hád | his prówess | confirm'd "
Macbeth, v 8 41

Comp "And he that routs most pigs and cows,
The form | idab | lest man | of prówess "
Hudib iii 3 357

Perhaps

"Which bóth | thy dú | ty ówes | and ou | *power* | cláims "
A W ii 3 168

(This supposes "our" emphasized by antithesis, but "and our pów | er cláims" (ELLIS) may be the correct scanning)

Beug — "That with | his pér | emptór | y "sháll" | *being* | pút "
Coriol iii 1 94, 2 81

"The sóv | ereignty | of eí | ther *being* | so great "
R of L 69

This explains the apparent Alexandrines

"And *being* | but a tóy | that is | no gíef | to give "
Rich III ii 1 114

"Without | a parall | el, these | *being* | all | my stúdy "
Tempest, 1 2 74

Doing — "Can lay | to béd | for éver | whiles yóu, | *doing* | thus "
Ib ii 1 284

Seeing — "Or *seeing* | it óf | such child | ish fiend | linéss "
Coriol ii 3 163

"I'll in | myself | to sée, | and in thée | *seeing* | ill "
Rich II ii 1 94

"That you | at súch | times *seeing* | me né | ver sháll "
Hamlet, 1 5 173

ying — "And *próph* | *esying* | with ac | cents ter | rible "
Macbeth, ii 3 62

This may explain

"Lock'd in | her món(u) [468] | ment Shéd | a *próph(e)*- | *syng* | fear"—*A and C* iv 14, 120

So with other participles, as

"They, *knowing* | dame E'l | eanór's | aspir | ing | húmour "
2 Hen VI 1 2 97.

The rhythm seems to demand that "coward" should be a quasi monosyllable in

"Wrong right, | base nóble, | old yóung, | *coward* vá | 'ant "
T A iv i 29

"Noble" a monosyllable (See 465)

"Yét are | they píss | ing *cowardly* | But I' | beséech you "
Coriol i i 207

471 The plural and possessive cases of nouns in which the singular ends in s, se, ss, ce, and ge, are frequently written, and still more frequently pronounced, without the additional syllable

"A's the | dead *cár* | *casses* óf | unbúr | ied men "
Coriol iii 3 122

"Thínking | upón | his *sér* | *vices* tóok | from yóu "
Ib ii 2 281

"Their *sénse* | *are* [Fol sic] shút"—*Macbeth*, v i 29

"My *sénse* | *are* stópped"—*Sonn* 112

"These *vérsé*"—DANIEL

"I'll tó | him, hé | is híd | at *Láur* | *rice*' cell "
R and J iii 2 141

"Great kings of France and England' That I have laboured,
 Your *míght* | *inés* | on bóth | parts best | can wítness "
Hen V v 2 28

"Place" is probably used for "places" in

"The frésh | springs, bíne- | pits, bar | ren *plíce* | and
 féitile"—*Tempest*, i 2 338

"These twó | *Antíph* | *olís* [Folio], | these twó | so like "
C of E v i 357

"Are there *balance*?"—*M of V* iv i 255

"(Here) have I, thy schoolmaster, made thee more profit
 Than óth | er *pín* | *cess* [Folio] can | tht have | more
 tíme"—*Temp* i 2 173

"Sits on his *horse* back at mine *hostess* door "
K J ii i 289 (Folio)

"Looked pále | when thý | díd héar | of *Clár* | *ence* (Folio)
 déath"—*Rich III* ii i 137, iii i 141

Probably the *s* is not sounded (*hoise* is the old plural) in

"And Duncan's *horses* (a thing most strange and certain) "
Macbeth, i 4 14

"Lies in their *purses*, and who so empties them "
Rich II ii 2 130

Even after *ge* the *s* was often suppressed, even where printed
Thus

"How many ways shall *Carthage's* glory grow?"
SURREY'S *Aeneid* IV (Walker)

But often the *s* was not written So

"In violating *marriage* sacred law"
Edward III (1597 A D) (LAMB)

The *s* is perhaps not pronounced in

"Conjéct | (u)ral má: | age(s), mák | ing páit | ies stróng"
Coriol I I 198

"Are brá | zen *ím* | ages óf | canón (491) | iz'd sáints"
2 Hen VI I 3 63

"The *ím* | ages óf | revolt | and flý | ing óff"
Lea, II 4 91

"O'ff with | his són | *Georg's* héad"—*Rich III* v 3 344

"Létters | should nó't | be known, | *riches* póv | erty"
Tempest, II I 150

This may perhaps explain the apparent Alexandrines

"I próm | is'd yóu | redréss | of these | same *gréevances*"
2 Hen IV IV 2 113

"This déi | ty in | my bós | om twén | ty *consciences*"
Temp II I 278

"And straight | discláim | then tongues? | What are | your
offices?"—*Coriol* III I 35

"Popíl | ius Lé | na speaks | not óf | our *púr* | poses"
J C III I 23

'She lév | ell'd át | our *púr* | poses, ánd | being (470) róyal,"
A and C v 2 339

(or " | our *púrpose(s)*, | and be | ing róyal")

"A thing | most brú | tish, I' | endówed | thy *púr poses*"
Tempest, I 2 357

"Nor wén | she *púrposes* | retúrñ | Beséech | your highness"
Cymb IV 3 15

"As bláñks, | *benévo* | lences ánd | I wót | not wát"
Rich II II I 250

"My *serv* | ices whích | I have ('ve) dóne | the Sígñ | iorý"
Othello, I 2 18

"These pípes | and thése | *convéy* | ánces ot | our blóod"
Coriol v I 54

"*Profsses* | to persuáde | the kíng | his són's | alive"
Temp II I 236

Either "whom I" is a detached foot (499) or *s* is mute in

"Whom I', | with this | obéd | ient steel, | three inches of u
(inch of 't) "*—Tempest*, u 1 285

472. *Ed* following *d* or *t* is often not written (this elision is very old see 341, 342), and, when written, often not pronounced.

"I hád | not quóted him | l féar'd | he díd | but trifle "
Hamlet, u 1 112

"*Reg* That ténded (Globe, 'tend') | upon | my fáther
Glou I knów | not, madam "*—Lear*, u 1 97

"Since nó | to bé | rvoided | it falls | on mé "
Hen IV v 5 13

"But júst | ly ás | you háve | excéeded | all promíse "
A Y L 1 2 156

"For tréas | on éxe | cuted in | our late | king's díys "
Hen VI u 4 91

"And só, | riveted | with fáith | unto (457) | your flésh "
M of V v 1 169

"Be sóon | colléct | ed and all | things thóught | upon "
Hen V 1 2 305

"I's to | be fríghted | out of fear | and ín | that móod "
A and C u 13 196

"Was ápt | ly fitted | and nít | (u)rally | perform'd "
T of Sh Ind 1 87

"Is nów | convérte'd | but nów | I was | the lórd "
M of V u 2 169

"Which I' | mistrústed | not fare | well thére | fore, Héro "
M Ado, u 1 189

"All ún | avóided | is the dóom | of dést | iny "
Rich III iv 4 217

but here "destiny" (467) may be a dissyllable, and *ed* sonant

This explains the apparent Alexandrine

"I thús | negléct | ing wóuld | ly énds | all dédicated "
Temp 1 2 89

"Shouting | their ém | ulá | tion Whát | is gránted them? "
Coriol 1 1 218

So strong was the dislike to pronouncing two dental syllables together, that "it" seems nearly or quite lost after "set" and "let" in the following

"I humb | ly sê it | at your will, | but fór | my místress '
Cymb iv 3 13

"To hís | expér | ienced tóngue, | yet *lét it* | please bóth "

Tr and Cr 1 3 68

"Yóu are a | young hún | sman, Mar | cus *lét it* alone "

T A iv 2 101

"You sée | is kíl'd | in him | and *yét it* | is dánger "

Lear, iv 7 79

So perhaps "Of éx | cellént | dissémb | ling, and | *lét it* lóok "

A and C 1 3 79

But more probably, "dissémb | ling, | and *lét it* lóok "

473. Est in superlatives is often pronounced st after dentals and liquids. A similar euphonic contraction with respect to *est* in verbs is found in E. E. Thus "bindest" becomes "binst," "eatest" becomes "est." Our "best" is a contraction for "bet-est." "Twó of | the swéet'st | compan | ions in | the wóld "

Cymb v 5 349

"At yóur | *kínd'st* leisue"—*Macbeth*, ii 1 24

"The *sté n'st* | good night"—*Ib* ii 2 4

"*Secret'st*"—*Ib* iii 4 126

"This is | thy *éld'st* | son's són"—*K* 7 ii 1 177

So *Temp* v 1 186

"Since déath | of mý | *dear'st* móth | er"—*Cymb* iv 2 190

"The *láy* | *al'st* hús | bánd thát | did e'er | plíght tróth "

Ib i 1 96

A W ii 1 163, "great'st" "The sweet'st, dear'st"—*W T* iii 2 202 "Near'st"—*Macb* iii 1 118 "Unpleasant'st"—*M of V* iii 2 254 "Strong'st"—*Rich II* iii 3 201 "Short'st"—*Ib* v 1 80 "Common'st"—*Ib* v 3 17 "Faithful'st"—*T N* v 1 117

This lasted past the Elizabethan period

"Know there are rhymes which flesh and flesh apply'd

Will cure the *arant'st* puppy of his pride "

POPE, *Imit Hor Epist* 1 60

The Folio reads "stroakst," and "maile" in

"Thou *stroakedst* | me and | *madest* múch | of me, | *would'st* give me"—*Tempest*, i 2 333

But the accent on "and" is harsh. Perhaps "and ma | dest "

VARIABLE SYLLABLES

474. Ed final is often mute and sonant in the same line. Just as *one* superlative inflection -*est* does duty for two closely connected adjectives (398)

"The generous and gravest citizens"—*M for M* iv 6 13
and the adverbial inflection *ly* does duty for two adverbs (397)

"And she will speak most bitter^{ly} and strange"

M for M v i 36

so, when two participles ending in *ed* are closely connected by "and," the *ed* in one is often omitted in pronunciation

"Despis'd, | distress | ed, hat | ed, mart | yr'd, killed"

R and J iv 5 59

"We have with | a heav | en'd and | prepar | ed choice"

M for M i i 52

"To this | unbol'd | for, in | prepar | ed pomp"

K J ii i 560

In the following the *-ed* sonant precedes

"That wée | embatt | ailed | and | ank'd | in Kent"

K J iv 2 200

"We are | impress | ed and | engag'd | to fight"

I Hen IV i i 21

"For this | they háve | engróss | ed and | pil'd up"

2 Hen IV iv 5 71

"Thou cháng | ed and | self-ców | er'd thing, | for shame"

Lea, iv 2 62

At the end of a line *ed* is often sounded after *er*

"Which his | hell gów | ern'd árm | hath búte | her"

Rich III , 2 74

See *J C* ii i 208, iii i 17, iii 2 7, 10, iv i 47, v i 1
So *Rich III* iii 7 136, iv 3 17, v 3 292, *M N D* iii 2 18,
&c This perhaps arises in part from the fact that "*er*" final in
itself (478) has a *lengthened* sound approaching to a dissyllable

Ed is very frequently pronounced in the participles of words
ending in *fy*, "*gloufy*," &c

"Most pítt | ríft | ed córe, | so fair | without"

Tr and Cr v 9 1

"My mórt | íft | ed spírit | Now bíd | me rún"

J C ii i 324

"Vaughan | and all | that háve | miscárr | iéd"

Rich III v i 5

"The Frénch | and E'ng | lish thére | miscár | riéd"

M of V ii 8 29

"That cáme | too lág | to sée | him bú | riéd"—*Ib* ii i 90

So frequently in other Elizabethan authors Also when preceded
by *rn*, *rm*, "*turned*," "*confirmed*," &c, and in "*followed*"

"As théy | us tó | our tréench | es fól | owéél"

Coriol 1 4. 42

On the other hand, *-ed* is mute in

"By whát | by-páths | and ín | direct | crook'd wáys"

2 Hen IV iv 5 185

In "*Wander* We do | no óth | erwise | than we | are *wíll'd*
Glori Who *wíll* | *ed* yóu? | Or whose | will stands |
but míne,"—*1 Hen VI* 1 3 11

it would seem that the latter "willed" is the more emphatic of the two, and it will probably be found that in many cases where two participles are connected, the more emphatic has *ed* sonant. Thus the former "banished" is the more emphatic of the two in

"Hence *bán* | *ishéd* | is *bánish'd* from | the world"

R and J iii 3 19

475 A word repeated twice in a verse often receives two accents the first time, and one accent the second, when it is less emphatic the second time than the first. Or the word may occupy the whole of a foot the first time, and only part of a foot the second. Thus in

"*Fáre* (480) | well, gen | tle mís | tiess *fáre* | well, Nan"
M W of W iii 4 97

"*Fare* (480) | well, gen | tle cous | in Coz, | *farewél*"
K F iii 3 17

"Of great | est júst | ice *Wí* | *te* (484), *wí*te, | Rinaldo"
A W iii 4 29

"These *ví* | *olént* | desires | have *vío* | *lent* ends"
R and J ii 6 9

"With her | that *hát* | *eth* thée | and *hát*es | us all"
2 Hen VI ii 4 52

Here the emphasis is on "ends" and "us all"

"*Duke Still* (486) | so ciú | el?
Olv Still | so con | stant, lórd"—*T N v* i 113

"*Com Know* (484), | I play | you
Coriol I' | 'll *knów* | no fúrtter"—*Coriol* iii 3 87

"*Déso* | late, *dés* | olate, wíll | I hénce | and *díe*"
Rich II 1 2 73

The former "Antony" is the more emphatic in

"But wére | I Brútus

And Brú | tus *A'n* | *toný*, | there wére | an *A'ntony*"

J C iii 2 231

So, perhaps, the more emphatic verb has the longer form in

"He rous | *eth* úp | himsél | and mákes | a páuse "

R of L 541

This is often the case with diphthongic monosyllables See 484

Compare

"*Nów* | it schey | neth, *nów* | it réyn | *eth* fáste "

CHAUCER, *C T* 1537

476 On the other hand, when the word increases in emphasis, the converse takes place

"And lét | thy blóws, | *dóubly* | *redóub* | (*e*)*léd* "

Rich II 1 3 80

"*Vrg* O, *héavens*, | O, *héav* | *ens*

Coriol

Náy, | I pí | thee, woman "

Coriol iv 1 12

"Wás it | his *sprít* | by *spín* | its táught | to write? "

Sonn 86

"And wíth | her *pérson* | age, her | tall *pér* | *sondge* "

M N D iii 2 292

"*Március* | would have | all from | you—*Már* | *cúis*,

Whom láte | you have námed | for *cónsul* "

Coriol iii 1 '195

Even at the end of the verse *Marcus* has but one accent, as a rule
But here it is unusually emphasized

"And *whér* | he rún | or flý | they knów | not *whéther* "

V and A 304

"*King* Be *pát* | *ént*, gént | le quéén, | and I' | will stay

Queen Whó can | be *pát* | *ént* | in these | *extremes* "

3 *Hen VI* 1 1 215-6

"*Yield*, my lórd | *protéct* | or, *yí* | *eld*, Wínch | *ester* "

1 *Hen VI* iii 1 112

"*Citizens* *Yield*, *Már* | *cúis*, *yí* | *eld*

Men

Hé | *ar* (480) me, | one wórd "

Coriol iii 1 215

"A *dévil* (466), | a bór | n (485) *dé* | *vil*, in | whose náture "

Tempest, iv 1 188

So arrange

"You heavens (512), |

Gíve me | that *pát* | *ience*, *pát* | *ience* | I néd "

Lea, ii 4 274

("Patient" was treated as a trisyllable by the orthoepists of the time)

"*Being* had, | to trí | umph bé | *ing* (on the other hand)
láck'd, | to hópe"—*Sonn* 52

Similarly "Which árt | my *néar'st* | and *déar* | *est* en | emý"
I Hen IV iii 2 123

On the other hand, perhaps, "sire," and not "cównards," is a dissyllable in

"Cównards fá | thei cównards, | and báse | things *st* | *re* base"
Cymb iv 2 26

So, perhaps, "Pánting | he *lies* | and bréath | *ethín* | her fáce"
V and A 62

Here "*lies*" is unemphatic, "*breatheth*" emphatic

For diphthongic monosyllables see 484

The same variation is found in modern poetry In the following line there is, as it were, an antithetical proportion in which the two middle terms are emphatic, while the extremes are unemphatic

"*Tówer* be | yond *tów* | *er*, *spí* | *re* bé | yond *spíre*"—TENNYSON

LENGTHENING OF WORDS

477 R, and liquids in dissyllables, are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant

"The parts | and grá | ces óf | the wrés | t(e)lér"
A Y L ii 2 13

"In séc | ond ácc | ent of | his óid | (z)náncé"
Hen V ii 4 126

The Folio inserts *z* here, and *e*, *Ib* iii Prologue, 26 In the latter passage the word is a dissyllable

"If yóu | will tar | ry, hó | ly pílg | (e)rím"—*A W* iii 5 43

"While shé | did call | me rás | cal fíd | d(e)lér"
T of Sh ii i 158

"The lífe | of hím | Knów'st thou | this cówn | t(e)rý?"
T N i 2 21 So *Coriol* i 9 17, 2 *Hen VI* i i 206

"And these | two Díóm | ios, óne | in sém | b(e)lance"
C of E v i 358, *T G of V* i 3 84

"You, the | great tóe | of this | assém | b(e)ý"
Coriol i i 159

"*Cor* Be thús | to thém |
Patr You do | the nó | b(e)lér"—*Ib* iii 2 6

"*Edm* Síe, you | speak nó | b(e)lý |
Reg Why is | this reáson'd?"—*Lear*, v i 28

(?) "Go séarch | like nó | b(e)lés, | like nó | ble súbjects "

P of T 11 4 50.

The *e* is actually inserted in the Folio of *Titus Andronicus* in "brethren "

"Give Mú | eius búr | ial with | his bréth | *erén* "

T A 1 1 347

And this is by derivation the correct form, as also is "children "

"These áre | the pai | ents óf | these chñl | d(e)ren "

C of E v 1 380

"I gó | Write to | me vér | y shóit | (e)ly "

Rich III 1v 4 428

"A rót | ten case | abídes | no hand | (e)ling "

2 Hen IV 1v 1 161

"The friends | of Fránce | our shróuds | and táck | (e)lings "

3 Hen VI v 4 18

"Than Ból | ingbióke's | retúrn | to E'ng | (e)land "

Rich II 1v 1 17

"And méan | to make | her quéen | of E'ng | (e)lánd "

Rich III 1v 4 263

So in *E E* "Engeland "

"To be | in an | ger ís | impí | etý ,

But whó | is man | that ís | not an | g(e)ry? "

T of A 11 5 56

in which last passage the rhyme indicates that *angry* must be pronounced as a trisyllable

"And strángth | by límp | ing swáy | dísa | b(e)léd "—*Sonn* 66

So also in the middle of lines—

"Is Cade | the són | of Hén | (e)ry | the Fifth? "

2 Hen VI 1v 8 36

This is common in *Hen VI*, but not I think in the other plays—not for instance in *Rich II*

"That cróaks | the fa | tal én | t(e)ránce | of Dúncan "

Macbeth, 1 5 40

"Cárries | no fá | vour ín't | but Bért | (e)rám's "

A W 1 1 94

"O mé' | you júgg | (e)lér' | you can | ker blóssom "

M N D 11 2 282

"'Tis mónst | (e)róus | Iá | go, whó | begán it? "

Othello, 11 3 217

"And thát | hath dázz | (e)léd | my réa | son's light "

T G of V 11 4 210

- “Béing | so fiús | t(e)rate | Téll him | he mocks ”
A and C v 1 2
 “Lord Dóug | (e)las, | go yóu | and téll | him só ”
I Hen IV v 2 33
 “Gráce and | remém | b(e)rance | be tó | you both ”
W T iv 4 76
 “Of quick | cross líght | (e)ning? | To wátch, | poor péidu ”
Lear, iv 7 35
 “Thou kill’st | thy míst | (e)réss | but wéll | and fiée ”
A and C ii 5 27
 “To táunt | at slack | (e)néss | Camid | ius we ”
Ib iii 7 28

So also probably “sec(e)ret,” “monst(e)rious” (*Macbeth*, iii 6 8), “nob(e)ly,” “wit(e)ness,” *T G of V* iv 2 110, and even “cap(e)tains” (French “capitaine” *Macbeth*, i 2 34, 3 *Hen VI* iv 7 30, and perhaps *Othello*, i 2 53)

Spenser inserts the *e* in some of these words, as “handeling,” *F Q* i 8 28, “entrance,” *ib* 34

478. **Er final** seems to have been sometimes pronounced with a kind of “burr,” which produced the effect of an additional syllable, just as “Sirrah” is another and more vehement form of “Sir” Perhaps this may explain the following lines, some of which may be explained by 505-10, but not all

- “*Corn* We’ll téach | you—
Kent Sir, | ‘I’m | too óld | to learn
Lear, ii 2 135

(But? “I’ am ”)

- “Lends the | tongue vows, | these blá | zes daugh | tír ”
Hamlet, i 3 117
 “And théie | upón, | gíve me | your díngh | ter ”
Hen V v 2 375
 “*Bru* Spread fúr | thér |
Menen One wó | id (485) móie, | one wórd *
Coriol iii i 311
 “Like a | ripe sis | tír | the wóm | an lów ”
A Y L iv 3 88
 “Of óur | dear sóuls | Meantíme, | sweet sis | tír ”
T N v i 393
 “I pray | you, úncle (465), | gíve me | this dág | gér ”
Rich III iii i 110
 “A bróth | er’s múr | dér | Pray can | I nó ”
Hamlet, iii 3 38

"Frighted | each óth | *ér* | Why should | he fóllow?"
A and C iii 13 6

' And só | to arms, | victór | ious fá | *thér* "
2 Hen VI v 1 211

"To céase | Wast thóu | oidam'd, | dear fá | *thér*?"
Ib v 2 45

"*Corn* Whére hast | thou sent | the kíng? |
Glouc To *Dó* | *vér*"—*Lear*, iii 7 51

"Will I' | first wórk | Hé's foi | his mas | *tér*"—*Cymb* i 5 28

"*Lear* Than the | ser-mons | *tér* |
Alb Play, sir, | be pátient"—*Lear*, i 4 283

But perhaps "patient" may have two accents In that case "ter" is a pause-extra syllable

In the two following lines *s* follows the *r*

"To speak | of hór | *rórs*, | he comes | befóie me "
Hamlet, ii 1 84

"Públius, | how nów? | How nów, | my más | *térs*?"
T A iv 3 35, and perhaps *Macbeth*, iii 4 133

"And gíve | him half | and for | thy víg | *bur* "
Tr and Cr ii 2 272

"Tell me, | how faies | ouí lów | ing móth | *ér*?"
Rich III v 3 82

"*Cass* Good níght, | my loid |
Brut Good níght, | good bróth | *ér* "
J C iv 3 237

"He whom | my fáth | er námed? | Your E'd | *gár* "
Lear, ii 1 94

(? "*nd*(484) | *med*? *Yoré* | *r* (480) E'dgar")

"I'll fól | low yóu | and tell | what án | *swér* "
3 Hen VI iv 3 55

"I have síx | ty sail | Cæ'sar | none bét | *tér* "
A and C iii 7 50

"This woód | en slá | very, thán | to súff | *é* "
Temp iii 1 62

Sometimes this natural burr on *r* influences the spelling In Genesis and Exodus (Early English Text Society, Ed Morris) we have "coren" for "corn," "boren" for "born" Thus the E E "thurh" is spelt "thorough" by early writers, and hence even by Shakespeare in

"The false | revólt | ing Nór | mans *thó* | *rough* thée "
2 Hen VI iv 1 87

So *M N D* ii 1 3, 5, *Coriol* v 3 115

In the following difficult lines it may be that *r* introduces an extra syllable

"Ignomy | in ran | som and | free *pá* | *rdón*
 A'ie of | two hóu | ses, law | ful *mé* | *rcý*"
M for M 11 4 111, 112

It would of course save trouble to read "ignominy," against the Folio But compare

"Thy *tg* | *nomý* (Fol) | sleep with | thee in | thy gráve"
I Hen IV v 4 100
 "Hence, brók | er láck | ey' *I'g* | *nomý* | and sháme"
Tr and Cr v 10 33

and in *T A* iv 2 115 (where the Folio reads "ignominy") the *r* is slurred

"No man | knows whither | I *ciý* | thee *mé* | *rcý*"
Rich III iv 4 515
 "It is | my són, | young Hár | ry *Pé* | *rcý*"
Rich II 11 3 21
 "Thou, Rích | ard, shalt | to the dúke | of *Nór* | *folk*"
3 Hen VI 1 2 38

So we sometimes find the old comparative "near" for the modern "nearer"

"Bétter | far off | than néar | be néer | the *néar*"
Rich II v 1 88
 "The *néar* | in blóod |
 The near | ei blóody"—*Macbeth*, 11 3 146
 "Nor *near* nor *farther* off than this weak aim"
Rich II 111 2 64

And "far" for "farther," the old "ferior"

"*Fár* than | Deuca | lion óff"—*W T* iv 4 442

479 The termination "ion" is frequently pronounced as two syllables at the end of a line The *r* is also sometimes pronounced as a distinct syllable in *soldier*, *courtier*, *marriage*, *conscience*, *patrial*, &c, less frequently the *e* in *surgeon*, *vengeance*, *pageant*, *creature*, *pleasure*, and *treasure*

The cases in which *ion* is pronounced in the middle of a line are rare I have only been able to collect the following

"With ób | serva | *tiôn* | the which | he vénts"
A Y L. 11 7 41

"Of Ham | let's trans | formá | *tiôn* | so call it "
Hamlet, II 2 5
 "Be chosen | with pió | clamá | *tiôns* | to day "
T A I I 190

Gill, 1621, always writes "ti on" as two syllables. But there is some danger in taking the books of oithoepists as criteria of popular pronunciation. They are too apt to set down, not what is, but what ought to be. The Shakespearian usage will perhaps be found a better guide.

Tiôn, when preceded by *c*, is more frequently prolonged, perhaps because the *c* more readily attracts the *t* to itself, and leaves *ion* uninfluenced by the *t*.

"It wére | an hón | est áct | *iôn* | to sáy so "
Othello, II 3 145, *Tr and Cr* I 3 340
 "Her swéet | perféct | *iôns* | with óne | self kíng "
T N I I 39

"Yet háve | I fiérce | afféct | *iôns* | and think "
A and C I 5 17

"With sóre | distráct | *iôn* | what I' | have dóne "
Hamlet, V 2 241

"To ús | in óur | éléct | *iôn* | this day"—*T A* I I 235

In "That sháll | make ans | wer tó | such quest | *iôns*
 It is énough | I'll thínk | upon | the quést | *iôns*,"
2 Hen VI I 2 80, 82

It seems unlikely that "questions" is to be differently scanned in two lines so close together. And possibly, "it is (it's) enough," is one foot. Still, if "questions" in the second verse be regarded as an unemphatic (475) repetition, it might be scanned

"It is | énough | I'll thínk | upón | the quéstions "

The Globe has

"Join'd in | *commiſs* | *ion* with him, | but either (466) |
 I had borne || the action of yourself, or else
 To him || had left it solely"—*Coriol* IV 6 14

But better arrange as marked above, avoiding the necessity of laying two accents on "commission." So Folio—which, however, is not of much weight as regards arrangement.

I is pronounced in "business" in

"To sée | this *bús* | *inés* | To-mór | row next "
Rich II II I 217, *Rich III* II 2 144, *M of V* IV.
 I 127, *Coriol* V 3 4

"Divin | est *cré* | *atüre*, | Astræ' | a's daughter "

I Hen VI 1 6 4

So probably

"Than thesé | two *cré* | *atüres* | Which is | Sebastian? "

T N v 1 231

"But hé's | a tífed | and val | iant *sóld* | *ier* "—*J C* 1v 1 28

"Your sis | ter is | the bét | ter *sól* | *diér* "—*Lear*, 1v 5 3

"Making | them wóm | en óf | good *cárr* | *idge* "

R and J 1 4 94

"*Márr* | *age* is | a *mát* | ter óf | more wór | th "

I Hen VI v 5 55, v 1 21

"To wóo | a *máid* | in wáy | of *márr* | *idge* "

M of V 11 9' 13

"While I' | thy *ám* | *ia* | *ble* chéeks | do cóy "

M N D 1v 1 2

"Young, *vál* | *íánt*, | wise, and, | no dóubt, | ight *róyal* "

Rich III 1 1 245, *Tempest*, 111 2 27

"With th' *án* | *ciént* | of wár | on óur | proceedings "

Lear, v 1 32

"You have dóne | our *plé* | *asüres* | much gráce, | fair
ládies"—*T of A* 1 2 151

So "Táke her | and úse | her át | your *plé* | *asure* "

B and F (Walker)

"We'll léave | and think | it is | her *plé* | *asure* "—*Ib*

"But 'tis | my lord | th' Assist | ant's *plé* | *asure* "—*Ib*

"He dáre | not see | you A't | his *plé* | *asure* "—*Ib*

"Yóu shall | have ránsom | Let me | have *sür* | *geóns* "

Lear, 1v 6 196

"If on | ly to gó | '(484) warm | were *görg* | *ebus* "

Ib 11 4. 271

"Your mínd | is tóss | ing ón | the *ó* | *céán* "

M of V 1 1 8, *Hen V* 111 1 14

"The *néw* | est state | This is | the *sér* | *gednt* "

Macbeth, 1 2 3

Similarly "But théy | díd sáy | their *práy* | *ers* ánd | address'd
them"—*Ib* 11 2 25, *Coriol* v 3 105

"Hath tún'd | my féign | ed *práy* | *er* ón | my héad "

Rich III v 1 21, 11 2 14

Even where "prayer" presents the appearance of a monosyllable,
the second syllable was probably slightly sounded

For *z* and *c* sonant in "-ied," see 474.

479 a. Monosyllabic feet in Chaucer Mr Skeat (Essay on Metres of Chaucer, Aldine Edition, 1866) has shown that Chaucer often uses a monosyllabic foot, but the instances that have been pointed out are restricted to the first foot

"*May*, | with all thyn floures and thy greene"—*C T* 1512

"*Til* | that deeth depaite schal us twayne"—*Ib* 1137

"*Ther* | by aventure this Palamon"—*Ib* 1518

"*Now* | it schyneth, now it reyneth fast"—*Ib* 1537

"*Al* | by-smoterud with his haburgeon"—*Ib* 77

It will be shown in paragraphs 480-6 that Shakespeare uses this licence more freely, but not without the restrictions of certain natural laws

480. Fear, dear, fire, hour, your, four, and other monosyllables ending in r or re, preceded by a long vowel or diphthong, are frequently pronounced as dissyllables Thus "fire" was often spelt and is still vulgarly pronounced "fier" So "fare" seems to have been pronounced "fa er," "ere," "e er," "there," "the-er," &c

It is often emphasis, and the absence of emphasis, that cause this licence of prolongation to be adopted and rejected in the same line

Fair—"Ferd Or night | kept chān'd | below |
Prosper *Fair* | ly spōke"
Tempest, iv 1 31

(or perhaps (484) "below | ' *Fair* | ly spōke")

Fare—"Poison'd, | ill *fā* | re, dead, | forsōok, | cast off"
K J v 7 35

'Lóath to | bid *fa* | rewéll, | we take | our leaves"
P of T ii 5 13

'Lúcius, | my gówn | *Fāre* | well, góod | Messala"
J C iv 3 231

"Died ev | cry dáy | she liv'd (Fol) | *Fare* | thee wéll"
Macbeth, iv 3 111

"*Fāre* | well, kins | man' I' | will talk | with you"
I Hen IV i 3 234

"For wóims, | brave Pér | cy *Id* | rewéll (so Folio), |
 great heart"—*Ib* v 4 87

"Why thén | I *wí* | ll (483) *Fā* | rewéll, | old Gáint"
Rich II i 2 44

So *J C* iv 3 231, *I Hen IV* iv 3 111 (Folio) *M W of W*
 iii 4 97, *K J* iii 2 17 (See 475)

Ere —“For I | inténd | to háve | it é | e (e er) lóng”
I Hen VI 1 3 87

I should prefer to prolong the emphatic *here*, rather than “our,” in

“What should | be spok | en *hé* | *re* (hé-er) whéie | our fáte”
Macbeth, 11 3 128

Mere —The pause after “night” enables us to scan thus

“They have t1rv | ell’d áll | the night (484) | ‘*Mé* | *re*
 fetches”—*Lear*, 11 4 90

There —“Iíath déath | íain wíth | thy wífe | *Thére* | she líes”

R and J 1v 5 36

“Towards Calais, | now gránt | him *thé* | *re*, *thé* | *re* seen”

Hen V 1 101 7

(I have not found a Shakespearean instance of “Calais” Other wise at first sight it is natural to scan “Towards | Calais”)

“*Exe* Like mú | sic

Cant

Thé | *refóre* | doth heav’n | divide”

Hen V 1 2 183.

Where —“I know | a bánk, | *whére* | the wíld | thyme blows”

M N D 11 1 249.

“*Hor* *Whére*, | my lóid? |

Ham

I’n my | mind’s éye, | *Horátio*”

Hamlet, 1 2 185

(But Folio inserts “Oh” before “where”)

Rarely —“I’s not | this búck | led wéll? | *Ráse* | *ly*, rarely”

A and C 1v 4 11

(The first “rarely” is the more emphatic or? (483), “well”)

Dear —“As dóne | peisév | eíance, | *déar* | my lóid”

Tr and Cr 111 3 150

“*Déar* | my lord, | if you, | in your | own próof”

M Ado, 1v 1 46

“The king | would speak | with Córnnall | the *dé* | *as*
 fáther”—*Lear*, 11 4 102

“*Olv* Than mú | sic fíom | the *sphé* | *res*

Viol

Dé | *ar lády*”

T N 111 1 121

Fear —“*Féar* | me not, | wíthdráw, | I hear | him cóming”

Hamlet, 111 4 7

Hear —“Hear, Na | ture, *hé* | *ar*, *dé* | *ar* Gód | dess, *héar*”

Lear, 1 4 297

(The emphasis increases as the verse proceeds)

Near —“*Néar*, | why thén | anóth | er tíme | I’íí *héar* it”

T of A 111 2 134

Tears — "Auf Náme not | the Gód, | thou bóy | of té | ars
Coriol Ha 1"

"Tear | for tear, | and lóv | ing kíss | for kíss"
Coriol v 6 101

Year — "Twelve yé | ar sínce, | Miran | da, twelve | ,ear sínce"
Tempest, 1 2 53

(The repeated "year" is less emphatic than the former)

And, perhaps, if the line be pronounced deliberately,

"Mány | yéais | of háp | py dáy | befál" — *Rich II* 1 1 21

It might be possible to scan as follows

"Well strúck | in yé | ars, fá | u and | not jéalous"
Rich III 1 1 92

But the Folio has "jealous," and the word is often thus written (Walker) and pronounced by Elizabethan authors

Their (?) — If the text be correct, in

"The commons hath he pill'd with grievous taxes,
 And quite lóst | their héurts | The nó | bles hath | he fin'd
 For an | cient quárels (463), | and quite | lost thé | ir
 hearts," — *Rich II* 1 1 247-8

it is almost necessary to suppose that the second *their* is more emphatic than the first. Else the repetition is intolerable. See 475, 476. But even with this scansion the harshness is so great as to render it probable that the text is corrupt

Hire — "A shíp | you sént | me for | to hí | re wáftage"
C of E 1v 1 95

Sire — "And is | not líke | the sí | re hon | ours thrive"
A W 11 3 142

Door — "And with | my swórd | I'll kéep | this dó | or sáfe"
T A 1 1 288

More — "If móre, | the mó | re hast | thou wróng'd | (èd) mé"
Lear, v 3 168

(The second "more" is the more emphatic)

"As máy | compáct | it mó | re Get | you gone"
Ib 1 4 362

"Who hádst | desérv | ed mó | re thán | a prísón"
Temp 1 2 362

Our (perhaps) — "To líst | en óu | r púr | pose This is (461) | thy
 óffice" — *M Ado*, 11 1 12

('This is' is a quasi-monosyllable. See 461)

"And bý | me, hád | not *óu* | *r* háp | been bad "
C of E 1 1 39.

"*First Sen* Which wé | devise | him
Corn *Óu* | *r* spóils | he kick'd at "
Coriol 11 2 128

"First" requires emphasis in

"*Sic* In *óu* | *r* first | way
Men I | 'll bring | him tó you

Hour (often) — "A't the | sixth hou | r, át | which tíme | my lord "
Íb 111 1 334
Tempest, v 1 4

Your — "And só, | though *yóu* | *rs*, nó | yours*—prove | it só "
M of V 111 2 20

"*Lart* My hóse | to *yóu* | *rs*, nó | '
Mart 'Tis done |
Lart Agreed "

Coriol 1 4 2

"And pún | ish théim | to *yóu* | *r* héight | of pleasure "
M for M 1 1 240

Unless "pleasure" is a trisyllable (See 479)

"Is he pard | on'd ánd | foi *yóu* | *r* lóve | ly sáke "—*Íb* 496

There is an emphatic antithesis in

"Whó is | lost tóo | Take *yóu* | *r* pa | tience tó you,
 And I'll say nothing"—*W T* 111 2 232

"And shall | have *you* | *r* will, | becaúse | our kíng "
 3 *Hen VI* 1v 1 17

481. **Monosyllables** which are emphatic either (1) from their meaning, as in the case of exclamations, or (2) from their use in antithetical sentences, or (3) which contain diphthongs, or (4) vowels preceding *r*, often take the place of a whole foot. This is less frequent in dissyllabic words. In (1) and (2) as well as (3) the monosyllables often contain diphthongs, or else long vowels.

In many cases it is difficult, perhaps impossible, to determine whether a monosyllable should be prolonged or not. Thus, in

"On this | unworth | y scaff | old tó | *bring* fórth,"
Hen V Prologue, 10

many may prefer to scan " | old to *brí* | *ng* fórth," and to prolong the following monosyllable rather than to accent "to," and in

"Came póur | ing líke | the *tíde* | *intó* | a bréach,"
Hen V 1 2 149

* It is a matter of taste which *yours* should receive the emphasis.

it is possible to prolong the preceding monosyllable, "the *tí* | *de* in | to a bréach" Such cases may often be left to the taste of the reader (but for the accent of "into" see 457*a*) All that can safely be said is, that when a very unemphatic monosyllable, as "at," "and," "a," "the," &c has the accent, it is generally preceded or followed by a very strongly accented monosyllable, as

"Assume the port of *Mars*, and *at* his heels"

Hen V Prologue, 6

It is equally a matter of taste whether part of the prolonged monosyllable should be considered to run on into the following foot or whether a pause be supposed after the monosyllable, as

'Gírding | with gúev | ous *síege* | cástles | and tówns "

Hen V 1 2 152

"As *knóts* | bý the | conflúx | of mæet | ing sáp "

Tr and Cr 1 3 7

482. Monosyllabic exclamations.

Ay — "Polon Whérefore | should yóu | do thís? |

Reg

A'y, | my lórd?"

Hamlet, II I 36

"*Kíng* Will you | be rúled | by mé? |

Laert

A'y, | my lórd "

Ib IV 7 60

"*A'y*, | what élse? | And bút | I be | deceiv'd "

T of Sh IV 4 2

"*Vol* That bróught | thee tó | this wórd |

Vir

A'y, | and míne "

Coriol V 3 125

(?) "*Corn* It's he | pursú | ed (474)?

Glou

A' | y, my | good lord "

Lear, II I 111

Nay — "What sáys | he? *Ná* | *y*, nó | thung, áll | is said "

Rich II II I 148

"*Cor.* How, traí | toí "

Com ;

Ná | *y*, té(m) | p(e)rately, | your prómise "

Coriol VI 3 67

Stay — "*Stáy*, | the kíng | hath thrown | his wárd | er dówn "

Ib I 3 118

Yea — "*Yéa*, | my Loid | How bróoks | your gráce | the áir?"

Ib III 2 2

Hail. — "'Gáinst my | captív | ity | *Háil*, | brave friend "

Macbeth, I 2 5

- O — “ *Cass* O*, | 'tis true |
Hec Ho | bíd | my trúm | pet sóund ”
Tr and Cr v 3 13
- “ *Cleo* O*, | 'tis tréa | son
Charm Mádam, | I trúst | not só ”
A and C 1 5 7
- “ To híde | the sláin | O*, | from this | time fórth ”
Hamlet, iv 4 65
- “ *Mir* O*, | good sír, | I do |
Prosp I práy | thee, mark me ”
Tempest, i 2 80
- Perhaps “ *Pol* The devil | himsélf |
King O*, | 'tis (it is) | too true ”
Ib iii 1 49
- “ Self a | gainst sélf | O*, | piepós | teróus ”
Rich III ii 4 63
- “ Their clea | rer réa | son O*, | ' good | Gonzálo ”
Temp v 1 68
- I have not found “reason” a trisyllable in Shakespeare
- “ O*, | my fóllies | Then E'd | gar wás | abúsed ”
Lear, iii 7 91
- “ O*, | the díff | erence | of man | and man ”
Ib iv 2 26
- ? “ The héart | of wó | man is | O*, | (453) Brútus ”
J C ii 4 40
- “ Struck Cæ' | sar ón | the néck | O*, | you flátterers ”
Ib v 1 44
- Soft* — “ But só | f! com | paný | is cóm | ing hère ”
T of Sh iv 5 26
- Come* — “ *Cóme*, | good féll | ow, pút | míne ír | on ón ”
A and C iv 4 3
- What* — “ Whére be | these knaves? | *Whát*, | no mán | at dóor ”
T of Sh iv 1 125
- “ *Whát*, | unjúst | Bé not | so hot, | the dúke ”
M for M v 1 315
- Well* — “ *Wéll*, | gíve her | that ring, | and thére | withál ”
T G of V iv 4 89
- “ *Gon* Remem | ber whát | I tell | you
Osw *Wé!* | ll, mádam ”
Lear, i 3 21

483. Monosyllables emphasized by position or antithesis. A conjunction like “yet” or “but,” implying hesitation,

may naturally require a pause immediately after it, and this pause may excuse the absence of an unaccented syllable, additional stress being laid on the monosyllable

But —“ Of góod | ly thous | ands *Bú* | t, fór | all thís ”
Macbeth, iv 3 44

“ The Góds | rebúke | me *bú* | t ít | is tidings ”
A and C v 1 27

Yet —“ Thóugh I | condémn | not, *yé* | t, ún | der páidon ”
Lea, i 4 365

“ *Yét* (as yet), | I thínk, | we áre | not bróught | so lów ”
T A iii 2 76

“ *Brut* When Cæ's | ar's héad | is off |
Cass *Yét* | I féar him ”
J C ii 1 183

Pronouns emphasized by antithesis or otherwise, sometimes dispense with the unaccented syllable

“ Shów | men dú | tíful ?
Why, só | didst *thó* | u Seem | they grave | and léarned?
Why, só | didst *thóu* ”—*Hen V* ii 2 128

(Possibly, however, “seem” may be prolonged instead of “thou”)

“ When yóu | shall pléase | to pláy | the thíeves | for wíves
I'll wáтч | as lóng | for *yó* | u thén | Appróach ”
M of V ii 6 24

“ Were *yó* | u ín | my stéad, | would yóu | have héard ? ”
Coriol v 3 192

You is emphatic from Desdemona to Othello in

“ *Othello* ’Tis a | good hand,
A fránk | one
Desd *Yó* | u máy | indéed | say só ”
Othello, iii 4 44

So in “ Hów in | my stréngth | you pléase | For *yó* | u, E'dmund ”
Lea, ii 1 114

and in the retort of Brutus on Cassius,

“ Lét me | tell *yó* | u, Cass | us, yóu | yourself
Are múch | condémn'd | to háve | an itch | ing pálm ”
J C iv 3 9

Perhaps aware of Ferdinand's comment on his emotion, “your father's in some passion,” Prospero turns to Ferdinand and says, “it is *you* who are moved” in

“ *Yóu* | do lóok, | in a | mov'd sórt ”
Temp iv 1 146

Otherwise the reading of the line so as to avoid accenting "my" seems difficult

There is no prolongation, though there is antithetical emphasis, in

"Look up | on *him*, | love him, | he wór | ships you"
A Y L v 2 88

The repeated "thence" seems to require a pause in

"Thence to | a wátch, | *thence* | into (457a) | a wéakness"
Hamlet, ii 1 148

But possibly, like "ord(i)nance," "light(e)ning" (see 477), so "weakness" may be pronounced a trisyllable

484 Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasized as to dispense with an unaccented syllable. When the monosyllables are imperatives of verbs, as "speak," or nouns used imperatively, like "peace," the pause which they require after them renders them peculiarly liable to be thus emphasized. Whether the word is dissyllabized, or merely requires a pause after it, cannot in all cases be determined. In the following examples the scansion is marked throughout on the former supposition, but it is not intended to be represented as necessary.

A (long) "Júst as | you léft | them, *á* | *ll* prís | 'ners, sír"
Temp v 1 8

"Fry man | y, *á* | *ll* góod, | serve trú | ly néver"
Cymb iv 2 373

"Yea, lóok'st | thou *pá* | *le*? Lét | me sée | the wíting"
Rich II v 2 57

"*Duke* Like the | old *á* | *ge*
Clown *A're* | you réad | y, sír?"
T N ii 4 50

"Yea, his | dread trí | dent sháke | My *brá* | *ve* spírit"
Temp i 2 206

A "'Gainst mý | captív | itý | *Háil*, | brave friend"
Macbeth, i 2 5

"I'll bé | with (wí) you *strá* | *ght* Gó | a líttle | before"
Hamlet, iv 4 31

I should prefer to avoid laying an accent on "the" in

"To *fá* | *al* in the ' dispos | ing óf | these chánces"
Coriol iv 7 40

"Which is | most *fá* | *int* Nów | 'tis trúe
I múst | be héré | confín'd | bý yóu."—*Temp Epilogue, 3*

Ay "Sáy | agáin, | whére didst | thou léave | these varlets?"
Temp iv i 170

So in the dissyllable "payment"

"He húmb | ly prays | you spéed | y páy | mént"
T of A ii 2 28

Perhaps

"What sá | y yóu, | my lórd? | Aré you | contént"
I Hen VI iv i 70

Perhaps

E "Senators Wé | 'll súde | ty him
Com Ag | ed sír, | hands óff"
Coriol iii i 178

"Men The cón | sul Córri | olán | us—
Bru Hé | cónsul!"—*Ib* iii i 280

En "Péace, | I sáy | Good e | ven tó | you, friend"
A Y L ii 4 70

"Antón | ius dé | ad' If | thou say | so, villain"
A and C ii 5 26

"Doct But, though | slow, dé | adly |
Queen I won | der, dóctor"
Cymb i 5 10

"Whý dost | not spéak? | What, dé | af | a woid?"
T A v i 46

"Spéak, | Lavín | ia, whát | accúrs | ed hánd?"
Ib iii i 66

"Which wás | to plé | ase Nów | I wánt
 Spírits to | enforce, | nó to | enchant"
Temp Epilogue, 13

"Eáth's in | créase, | foison | plénty,
 Barns and | garners | never | éempty"—*Ib* iv i 110

Perhaps "Glou Aláck, | the níght | comes ón, | and the (457)
 blé | ak winds"—*Lear*, ii 4 303

Perhaps "Trúly | to spé | ak, ánd | with nó | addítion,"
Hamlet, iv 4 17

or "Trúly | to spéak, | and with nó | addít | ión"
 "Be frée | and hé | althfíll | So tart | a fávor"
A and C ii 5 38

"The safety and health of this whole state,"
Hamlet, i 3 21

could not be scanned without prolonging both "health" and "whole" Such a double prolongation is extremely improbable, considering the moderate emphasis required More probably

"sanity" should be read, as has been suggested, for "sanctity," the reading of the Folio

Ee "Fóward, | not pér | manent, | *swéet*, | not lasting"
Hamlet, 1 3 8

"*Séek* | me out, | and that | way I' | am wífe in"
Hen VIII III 1 38

"The cúrt | am'd *slé* | *ep* witch | craft cél | ebrátes"
Macbeth, II 1 51

"Doth cóm | fort thée in | thy *slé* | *ep*, live, | and flóurish"
Rich III V 3 180

"This íg | norant prés | ent and | I *fé* | *el* now"
Macbeth, 1 5 58

"Enough | to fetch | hum ín | *Séé* | it done"
A and C IV 1 14

"Yet but | *thréé* | Cóme one | more,
Two of | both kinds | máke up | fóur"
M N D III 2 437

"When *sté* | *el* gróws | sóft as | the para | site's sílk"
Coriol 1 9 45

"Soft" is emphasized as an exclamation (see 481), but perhaps on the whole it is better to emphasize "steel" here

"*Ferd* Makes this | place Pár | adíse
"*Prosp* *Swéet* | now, silence"
Temp IV 1 124

Ee The *eo* in the foreign derived word "leopard" stands on a different footing

"Or hóse | or óx | en fróm | the *lé* | *opár'd*"
I Hen VI 1 5 31

So, often, in Elizabethan authors

I "Mén for | their *wí* | *ves* *wí* | *ves* for | their húsbands"
3 Hen VI V 6 41

"Of gréat | est júst | ice *Wrí* | *te*, write, | Rinaldo"
A W III 4 29

"Hórn | ble *sí* | *ghí* ' Now | I *sée* | 'tis trúe"
Macbeth, IV 1 122

"Full fíf | teen húndred, | *besé* | *des* cóm | mon mén"
Hen V IV 8 84

I know of no instance where "hundred," like (477) "Henry" receives two accents Else the "be-" in "besides" might (460) be dropped, and the verse might be differently scanned.

"Each mán's | like *mí* | *ne* yóu | have shewn | all Héctors "
A and C iv 8 7

"At a póor | man's hóuse | he ús'd | me *kí* | *ndly* "
Coriol i 9 83 But see 477

Possibly "friends" may require to be emphasized, as its position is certainly emphatic, in

"Till déath | unloads | thee *Fri* | *ends* hast | thou nóne "
M for M iii i 28

"No, sáy'st | me so, | *friend*? | What coun | trymán?"
T of Sh i 2 190

"Yield, my lórd, | protect | or *yt* | *eld*, Win | chester "
I Hen VI iii i 112

("My" is dropped, 497)

"Mórt de | ma *ví* | *e* ' If | they ríde | alóng "
Hen V iii 5 11

O "Dríve him | to *Ró* | *me* 'tis (it | is) tíme | we twáin "
A and C i 4 73

"*Card Róme* | shall réme | dy thís |
Glou Roam thí | ther, thén "
I Hen VI iii i 51

"While hé | himsélf | kéeps in | the *có* | *ld* field "
3 Hen VI iv 3 14

"Tóad that | únder | *cold* | stóne
 Days and | níghts has | thínity | óne"—*Macbeth*, iv i 6

So scan "Go to the | créating | a *whó* | *le* tríbe | of fóp's "
Lear, i 2 14

Oa "Is *gó* | *ads*, *thó* | *rns* (485), nét | tles, táils | of wasps "
W T i 2 329

Or "Jóint | by jóint, | but we | will knów | his púrpose "
M for M v i 314

"What whéels, | racks, fíes? | What fláy | ing, *bó* | *úing*?"
W T iii 2 177

"God sáve | you, sír | Where have yóu | been *bró* | *úing*?"
Hen VIII iv i 56

"Of théir | cwn *chó* | *ice* óne | is Jún | *ius* Brutus "
Coriol i i 220

"What sáy | you, *bó* | *ys*? Wíll | you bíde | with hím?"
T A v 2 13

Oo "Than ín | my thóught | it líes | *Góod* | my lórd "
A W v 3 184

It might be thought that in the above the prolongation rests on *tes* (lieth), but that we have also

- "Góod | my lórd, | gíve me | thy fav | our stíll "
Temp iv i 204
- "The go | od gods | will mock | me pres | ently "
A and C iii 4 15
- "He stráight | declín | ed, dró | ap'd, | toók | it deeply "
W T ii 3 14
- "To it, | boy ' Mar | cus, ló | ose when | I bíd "
T A iv 3 53
- "Hours, mín | utes, nó | on, míd | night, | and | all eýes "
W T i 2 290
- "But ró | om, fai | ry, héré | comes O'b | erón "
M N D ii i 58
- "Bóot | less hóme | and weáth | er-béat | en báck "
I Hen IV iii i 67
- "Pull off | my bó | ot | hard | er, haid | er, so "
Lear, iv 6 177
- "But mó | ody | and dí | ll méll | anchóly "
C of E v i 79

Some may prefer to read "dull" as a monosyllable, but I can find no instance of "melancholy" to justify such a scansion

- In "*Lear* To this | detést | ed gró | om
Gon A't | your choice, sir,'
Lear, ii 4 220

either "gloom" or "your" should be dissyllabized

- "I' do | wander | évery | where
 Swífter | thán the | móon's | sphére"—*M N D* ii i 7
- Ou* "Which élse | would frée | have wró | ught A'll | is wéll "
Macbeth, ii i 19

- In "Should drínk | his blóod— | móunts | up to | the áir "
MARLOW, Edw II

Collier (Hist of British Stage, vol iii) thinks "mounts" the emphatic word to be dwelt on for the length of a dissyllable

- Ow* "Own" is perhaps emphasized by repetition (or "Are" is a dissyllable, as "fare," "ere," "where," 480) in

- "Hel Mine ówn | and nó | mine ó | wn
Dem A're | you síre?
M N D iv i 189

- Oy* The last syllable of "destroy" seems prolonged in

- "To fríght | them ére | destró | y Bút | come ín "
Coriol iv 5 149

U It may be that "fume" is emphasized in

"She's tück | led nów | Hei *fú* | *me* néeds | no spúrs"
2 *Hen VI* i 3 153

(Unless "needs" is prolonged either by reason of the double vowel or because "needs" is to be pronounced "needeth")

"*True* | nobil | ity ís | exempt | from fea"
2 *Hen VI* iv i 129

Titania speaks in verse throughout, and therefore either "and" must be accented and "hoard" prolonged, or we must scan as follows

"The squír | rel's hóard, | and fetch | thee *néw* | 'núts"
M N D iv i 40
"Cór'd That wánts | the means | to léad it |
Mess *Néus*, | madam"
Lear, iv 4 20

485 Monosyllables containing a vowel followed by "r" are often prolonged

A "Thyr Hear it | *apár* | t
Cleo Nóné | but friends | say boldly"
A and C iii 13 47

"Hó | ly séems | the quárrél
Upón | his grá | ce's *pá* | *ri*, black | and fearful
O'n the | oppó | ser"—*A W* iii i 5

"Well fitt(ed) | in *á* | *ris*, gló | nóus | in arms"
L L L ii i 45

"Strikes his | breast *há* | *rd*, ánd | anón | he casts"
Hen VIII iii 2 117

"But cöld | be willing | to *má* | *rch* ón | to Calais."
Hen V iii 6 150

"*Hárk* | ye, lórd's, | ye sée | I have gíven | hei phýsic."
T A iv 2 162

"Lóok how | he makes | to Cæ's | ar, *már* | k him"
J C iii 2 18

E "I dréamt | last níght | of the | three *wé* | *rd* sisters"
Macbeth, ii i 20 (Folio, "weyaid")

"A'nd be | times I' | will to | the *wé* | *rd* sisters"
Ib iii 4. 133, iv i 136

Or "will" is perhaps emphasized and the prefix in "betimes" ignored In either case "weird" is a dissyllable

"The *wé* | *rd* sís | ters hand | in hánd"—*Macbeth*, i 3 32.

- I* "A *thí* | *rd* thinks | without | expéñse | at áll '
I Hen VI 1 1 76
 "Of *Líon* | el dúke | of Clárence, | the *thí* | *rd* són "
Ib 11 5 75
 "To kíng | Edwárd | the *thí* | *rd*, where | as hé"—*Ib* 76
O "*Bru* Spread fúr | thér (478)
Men One *wó* | *rd* more, | one wórd "
Coriol 111 1 311 2
 "Máke the | prize light | One *wór* | *d* móie, | I charge
 thee"—*Temp* 1 2 452
 "*Ham* One *wór* | *d* móie, | good lady |
Queen Whát shall | I do?"
Hamlet, 111 4 180
 "Do móie | than thís | in *spó* | *rt*, fa | ther, fáther '
Lear, 11 1 37
 "*Wórsé* | and wórsé ' | She wíll | not cóme ' | O, víle "
T of Sh v 2 93
 "Not in | the *wó* | *rst* ráñk | of man | hood, say't "
Macbeth, 111 1 103
 "Why só, | brave *ló* | *rd*s, whén | we join | in league "
T A 1v 2 136
 "My *ló* | *rd*, wíll | it pléase | you pass | alóng "
Rich III 11 1 110
 "Of góod | old A' | brahám | *Lórd*s | appellants "
Rich II 1v 1 104
 ("A'ppellants" is not Shakespearian)
 "But tell | me, ís | young *Geór* | *ge* Stan | ley líving?"
Ib v 5 9
 or, possibly,
 "But téll me, |
 Is yóung | George Stán | ley líving?"
Ou "Henry doth claim the crown from John of Gaunt,
 The *fóu* | *rth* són | Yoik claims | it fróm | the thírd "
2 Hen VI 11 2 55
 So, perhaps,
 "And lóng | live Hén | ry *fóu* | *rth* óf | that name "
Rich II 1v 1 112
 {"Four" was often spelt "fower" "Henry" is not pronounced
 "Hén(e)rý" in *Richard II*)
 "Heart," not "you," ought to be emphatic in
 "Not by | the mát | ter whích | your *héar* | *t* prómpts you."
Coriol 111. 2 54.

Probably we ought to arrange the difficult line, *Macbeth*, iv 1 105, thus

"A'nd an | etérn | al *cú* | *rse* fáil | on yóu
Let me knów
Why síns," &c ?

486. Monosyllables are rarely prolonged except as in the above instances. In some cases, however, as in "bath," "dance," a vowel varies very much in its pronunciation, and is often pronounced (though the incorrectness of the pronunciation would now be generally recognized) in such a way as to give a quasi-dissyllabic sound

"Yóu and | you *cia* | *fis*, yóu | have craft | ed fáir"
Coriol iv 6 118

"I'f that | yóu will | *Fránce* | wín,
Thén with | Scotland | first be | gín"—*Hen* V 1 2 167

In a few other cases monosyllables are, perhaps, prolonged

"You shall | read ús | the *wí* | *ll* Cæ's | ar's will"
J C iii 2 158

"*Cas* Cícer | o *ón* | e?
Mes Cíc | eró | is déad"—*Ib* iv 3 179

"I' will | éver | bé your | héad,
Só be | *góne*, | you are | sped"—*M of V* 11 9 72

"Then shall | the réalm | of A'lb | ion
Cóme | to gréat | confús | ión"—*Lear*, iii 2 92

"For óur | best áct | I'f we | shall *stá* | *nd* still"
Hen VIII 1 2 85

(Can "all" have dropped out after "shall?")

"The thánk | ings óf | a *kt* | *ng* I | am, sír"
Cymb v 5 407.

"IIére she | *cómes*, | cúrst and | sád
Cúpid | is a | knávish | lád"—*M N D* iii 2 439

"Well" (481) is prolonged as an exclamation, and perhaps there is a prolongation of the same sound in

"*Mét* | *ed* ás | the snów | séems to | me nów"
M N D iv 1 163

So, in "The gó | ds, nó | the patric | ians, máke | it, ánd,"

Coriol 1 1 75

"gods" is probably prolonged by emphasis, and the second "the" is not accented. So "most" in

"With 11 | tus Lárcius, | a mó | st val | iant Róman "

Coriol 1 2 14

'Larcus' has probably but one accent However, "a" appears sometimes to have the accent

So, perhaps,

"*Ang* Where práy | ers cró | ss

Isab

A't | what hóur | to-morrow?"

M for M 11 2 159

"Drachm" (Folio "Drachme") is a dissyllable in

"A't a | crack'd drách | m' Cúsh | ions, lead | en spoons "

Coriol 1 5 6

487 E mute pronounced This is a trace of the Early English pronunciation

Es, s "Your grace | misták | es ón | ly tó | be brief "

Rich II 11 3 9

"Who's thére, | that knock | (e)s só | impér | iously?"

I Hen VI 1 3 5

"Well, let | them rest | come hith | er, Cát | esbý "

Rich III 11 1 157

"Here cómes | his serv | ant Hów | now, Cát | esbý?"

Ib 7 58

"Till all | thy bónes | witi ach | es make | thee róar "

Temp 1 2 370

"A'ches | contráct, | and stárve | your súp | ple jóints "

T of A 1 1 257, v 1 202

But this word seems to have been pronounced, when a noun, "aatch" At least it is made by Spenser, *Sh Cal* Aug 4, to rhyme with "matche"

"Send Có | levíle | with his | conféd | erátes "

2 Hen IV 11 3 79

So "Wórces | ter, gét | thee góne! | For I' | do sée "

I Hen IV 1 3 15, 11 1 5, v 5 14 (Fol omits "thee")

"We háve, | whereupón (497) | the éarl | of Wórc | estér "

Rich II 11 2 58

So "Glóoucester," *I Hen VI* 1 3 4, 6, 62, and

"O lóv | ing úncle (465), | kind dúke | of Glóu | cester "

I Hen VI 11 1 142

"This is the flower that smiles on every one

To shów | his teeth | as white | as wha | le's bóne "

I L L v 2 332

So, in a rhyming passage,

"Whose shád | ow thé | dísmíss | ed bache | lor loves
 Béíng | lass lórn , | thy póle | clipt vín | e-yard
 And thý | sea márgé, | stérile | and rók | y hard "

Temp iv 1 68

"She nev | er híd | so sweet | a chíng | élíng "

M N D ii 1 23

Perhaps "*Fran* They ván | ish'd strung | dly
Seb No mát | ter, sínce "

Temp iii 3 40 But see 506

Possibly "cradles" may approximate to a trisyllable, "crad(e)les" (so "jugg(e)ler," &c 477), in

"Does thoughts | unvéil | in théir | dumb crá | dlés "

Tr and Cr iii 3 200

The *e* is probably not of French but of Latin origin in "statue "

"She dreamt | to-night | she saw | my stat | ué "

J C ii 2 76

"E'ven at | the base | of Pom | pey's stat | ué "

(Folio) *Ib* iii 2 192

Globe "statua "

So in the plural

"But like | dumb stát | ués | of breath | íng stónes "

Rich III iii 7 25

Globe, "statuas "

"No marble *statua* nor high
 Aspiring pyramid be raised "—HABINGTON (Walker)

488 The "e" in commandment, entertainment, &c, which originally preceded the final syllable, is sometimes retained, and, even where not retained, sometimes pronounced

"Be vál | ued 'gainst | your wífe's | command | (e)mént "

* *M of V* iv 1 451

"From híim | I háve | express | command | (e)mént "

* *I Hen VI* i 3 20

The *e* is inserted in

"If to women he be bent
 They have at commandment"—*P P* 418

"Good sír, | you'll gíve | them en | tértáim | (e)mént."

B J Fox, iii 2.

In both cases the first folio inserts In the former the folio reads *against*

Perhaps an *e* is to be sounded between *d* and *v* in

Á'nton | y Wóod | (e)ville, | her broth | er there "
Rich III 1 1 67

489 E final in French names is often retained in sound as well as spelling

"The mel | anchól | y *Jáq* | *ues* grieves | at thát "
A Y L 11 1 26

"O mý | *Paróll* | *es*, théy | have mair | ied mé "
A W 11 3 289

"His gráce | is át | *Marshéll* | *es*, tó | which place "
Ib 14 3 9, *T' of Sh* 11 1 377

"Dáughter | to *Chár* | *lemán*, | who wás | the són "
Hen V 1 2 75

"Guienne, | *Champág* | *ne*, Rhé | *ims*, O'r | leans "
I Hen VI 1 1 60

' This prince | *Montág* | *ne*, if | he bé | no móie
 "He cán | not say | but thát | *Montág* | *ne yét* "
 DANIEL (on Florio)

"Now *E'sp* | *eránc* | *e*, Per | cy, and | set on "
I Hen IV v 2 97

"Call'd the | brave lóid | Pónton | de *Sáu* | *tráillés* "
I Hen VI 1 4 28

"Dieu de | *battár* | *Iles* ' Whéie | have théy | this mettle? "
Hen V 11 5 15

So in "Vive "

"' *Vive* | le roi, ' | as I' | have bánk'd | their towns "
K J v 2 104

Thus, perhaps, we may explain the apparent trisyllabic "maishal" by a reference to "mareschal "

"Greit már | (e)shal | to Hén | (e)ý (477) | the Sixth "
I Hen VI 14 7 70

"With wing | ed háste | tó the | lord mar | (e)shal "
I Hen IV 14 4 2

On the other hand, the influence of the *r* (see 463) seems to make "marshall" a quasi-monosyllable in

"Lord *márshal*, | commánd | our óff | icérs | at arms "
Rich II 1 1 204

The *r* in the French "capitaine" is invisibly active in

"A wise | stout cap | (i)tain, | and soon | persuaded."
3 Hen VI 14 7 30, *Macbeth*, 1 2 34

ACCENT

49C Words in which the accent is nearer the end than with us

Many words, such as "edict," "outrage," "contract," &c, are accented in a varying manner. The key to this inconsistency is, perhaps, to be found in Ben Jonson's remark that all dissyllabic nouns, *if they be simple*, are accented on the first. Hence "edict" and "outrage" would generally be accented on the first, but, when they were regarded as *derived from verbs*, they would be accented on the second. And so, perhaps, when "exile" is regarded as a person, and therefore a "simple" noun, the accent is on the first, but when as "the state of being exiled," it is on the last. But naturally, where the difference is so slight, much variety may be expected. Ben Jonson adds that "all verbs coming from the Latin, either of the supine or otherwise, hold the accent as it is found in the first person present of those Latin verbs, as from *célébre, célébré*" Without entering into the details of this rule, it seems probable that "edict," "precept," betray Latin influence. The same fluctuation between the English and French accent is found in CHAUCER (Prof Child, quoted by Ellis, *E E Pronunc* 1 369), who uses "batáille," *C T* 990, and "bátail," *ib* 2099. "Fortúne," *ib* 917, and "fortune," *ib* 927, "daungér," and "dáunger" *Abjéct* (Latin) — "Wé are | the queen's | *abjéct*, | and múst | obéy" *Rich III* 1 1 106

But if the monosyllable "queen" be emphasized, we may scan

"We are | the que | en's *abjéct*, | and múst | obéy"

Accés (Latin) — *W T v* 1 87

Aspéct (Latin) — *A and C* 1 5 33, *I N* 1 4 28

Charácters — "I say | withóut | *charác | ters* fame | lives lóng" *Rich III* iii 1 81, *Hamlet*, 1 3 59

Comméndable

"Thanks fáith, | for sílence | is ónly | *comménd | áble*
In a néat's | tongue dried | and a máid | not vénd | *iblé*"

M of V 1 1 111

This shows how we must scan

"'Tis swéet and (497) | *comménd | áble* in | your na | ture,
Hamlet — *Hamlet*, 1 2 87

But, on the other hand,

"And pówer, | untó | itself | most cóm | mendable"

Coriol iv 7 51

Commérce (Latin) —So arrange

"Péaceful | *commérce* | from dí | vídā- | ble shores"

Tr and Cr 1 3 105

Confiscate (Latin) —*C of E* 1 1 21, but "confiscate," *ib* 1 2 2

Consórt (Latin) —"What sáy'st | thou? Wilt | thou bé | of óur |
consórt?" —*T G of V* iv 1 64

"Edmund Yes, madam,

He wás | of thát | consórt

Reg

No mar | vel, then "

Lear, ii 1 99

Contráry (Latin) —"Our wills | and fates | do só | *contrá* | ry rún"

Hamlet, iii 2 221

Contráct (Latin)

"Máik ^{our} | *contráct* | Mark your | dívóice, | young sū "

W T iv 4 428, *A W* ii 3 185, *i Hen VI* iii

i 143, v 4 156, *Rich III* iii 7 5, 6, *Temp*

ii 1 151

Compáct (Latin, noun) —*Rich III* ii 2 133, *J C* iii 1 215

Dífférent (Latin) —"And múch | *díffér* | *ent* fróm | the man | he
wás" —*C of E* v 1 46

Here, however, by emphasizing the monosyllable "much," the word "different" may be pronounced in the usual way

Edíct (Latin) —*2 Hen VI* iii 2 258, and

"It stánds | as an | *edíct* | in des | tiný"

M N D 1 1 151

Effígies (Latin unaltered)

"And ás | mine éye | doth his | *effí* | *gies* witness"

A Y L ii 7 193

Envý (verb, noun, *énvy*)

"I's it | for hím | you dó | *envý* | me so?" —*T of Sh* ii 1 18

Execútors —*Hen V* 1 2 203 is not an instance, for it means

"executioners" In its legal sense, *ib* iv 2 51, it is accented as with us

Exíle (Latin) —*R and J* v 3 211 (frequent)

Instínt (noun, Latin)

"Háth, by | *instínt*, | knowledge | from óth | ers' éyes"

2 Hen IV 1 1 86

"Bý a | divíne | *instínet* | men's mínds | mistrúst "

Rich III 11 3 42, *Coriol* v 2 35

Intó — See 457*a*

Misérý — Some commentators lay the accent on the penultimate in

"Of súch | *misér* | y dóth | she cút | me off,"

M of V 1v 1 272

but much more probably "a" has dropped out after "such"
The passage

"And búss | thee ás | thy wife | Míser | y's lóve,"

K J 111 4 35

proves nothing The pause accent is sufficient to justify "misery"

Nothing — See *Something*, below

Obdúrate (Latin) — 3 *Hen VI* 1 4 142, *M of V* 1v 1 8, *T A*

11 3 160, *R of L* 429

"A't thou | *obdú* | *rate*, flín | ty, hárd | as stéel?"

V and A 198

Oppórtune (Latin) — "And móst | *oppórt* | *une* tó | our need |
I háve" — *W T* 1v 4 511

"The móst | oppórt | *une* plíce, | the strong'st | suggéssion."

Temp 1v 1 26

Outráge — 1 *Hen VI* 1v 1 126

Perémpatory (perhaps)

"Yea, mís | tress, áre | you so | perémp | tóry?"

P of T 11 5 73

This accentuation is not found elsewhere in Shakespeare but the author of *Pericles of Tyre* may have used it It is possible, however, to scan

"Yea, mís | t(e)ress (477), | are you | so pe | rempt(o)rý?"

Porténts — "These are | *porténts* | but yet | I hópe, | I hópe"

Othello, v 2 45

So 1 *Hen IV* 11 3 65, *Tr and Cr* 1 3 96

Hence "fear" is not a dissyllable in

"A pród | 1gy | of féar, | ánd a | *portént*"

1 *Hen IV* v 1 20

If "and" is correct, we must probably scan as follows

"And thése | doth she apply | for wárn | ings ánd | *porténts*"

J C 11 2 80

Precepts (Latin) — *Hen V* 111 3 26, but "precepts," *Hamlet*,

11 2 142

Prescience retains the accent of science, indicating that the word was not familiar enough as yet to be regarded as other than a compound

"Forestall | *prescē* | *ence* and | *estēem* | no *act* "

Tr and Cr 1 3 199

Record (noun, Latin) — *Rich III* iii 1 72, iv 4 28, *T N* v 1 253

Sepulchre (Latin) — "Bánish'd | this frail | *sepūl* | *chre* óf | our
flesh" — *Rich II* 1 3 194

"Or, át | the least, | in hers | *sepūl* | *chre* thine "

T G of V iv 2 118

"May like | wise bé | *sepūl* | *chred* in | thy sháde "

R of L 805, and, perhaps, *Lear*, ii 4 184

Sinister (Latin) — "'Tis nó | *sinis* | *ter* nor | no áwk | ward cláim "

Hen V ii 4 85

So, but comically, in

"And this | the crán | ny is, | right and | *sinister*,
Through which | the fear | ful lów | ers are | to whisper "

M N D v 1 164

Sofburn'd (perhaps) in

"My héart | to her | but as | guest-wise | *sofburn'd* "

Ib iii 2 171

But (?) emphasize "her," and scan

"My héart | to her | ' bú | as gúest- | wise *sofburn'd* "

Something (sometimes perhaps) "My inward | sówl
At nó | thung trém | les át | *something* | it grieves "

Rich II ii 2 12

Compare perhaps

"And I' | *nothing* | to back | my súit | at all "

Rich III i 1 236

But, if "I" be emphasized, "nothing" may be pronounced as usual

"I fear | *nothing* | what máy | be sáid | against me "

Hen VIII i 2 212

But "fear" may be a dissyllable, 480

Sweetheart — *Hen VIII* 1 4 94 *heart* being regarded as a noun
instead of the suffix *-ard*

Triumphing (Latin) sometimes

"As 'twere | *triumph* | *ing* at | mine en | enies "

Rich III iii 4 91

Untó — See 457 a

Welcóme — "Nor friends, | nor foes, | to mé | *welcóme* | you are "

Rich II ii 3 170

This particular passage may be explained by a pause, but "wel cōme" is common in other authors

Wherefore (in some cases), though it can often be taken as "therefore," and explained by a preceding pause

"Oft have | you (óft | en hāve | you thánks | *therefore*) "
Tr and Cr III 3 20

"And wé | must yéarn | *therefore* "—*Hen V* II 3 6

"Hate me ' | *Wherefore* ? | O mé ' | what néws, | my love "
M N D III 2 272

Perhaps

"For the | sound mán | Death on | my státe, | *wherefore* ?
Lear, II 4 113

But better

"Death on my state ' (512)
Wherefore | should hé | sit here ? | This act | persuades
 me "

491 *Ised*, when ending polysyllables, generally has now a certain emphasis. This is necessary, owing to the present broad pronunciation of *z*. Such polysyllables generally have now two accents, the principal accent coming first. But in Shakespeare's time it would seem that the *z* approximated in some of these words to the French *z*, and, the *ed* being pronounced, the *z* in *-ised* was unemphatic. Hence the Elizabethan accent of some of these words differs from the modern accent

Advertised—"As I' | by fiends | am wéll | *advért* | *ised* "
Rich III IV 4 501

"Whereín | he míght | the kíng | his lóid | *advértise* "
Hen VIII II 4 178

"I was | *advért* | *ised* théir | great gen | eral slépt "
Tr and Cr II 2 111

So *M* for *M* I I 42

Chastised—"And wén | this áim | of míne | hath *chas* | *tised* "
Rich III IV 4 331

"This cáuse | of kóme, | and *chas* | *tised* | with arms "
T A I I 32

This explains

Canonised—"Canón | *ised*, | and wór | shipp'd as | a saint "
K F III I 177

"Why thy | *ca, is*, | *ised* b'nes, | héarsed | in death "
Hamlet, I 4 47

"Are brá | zen im | age(s) [471] óf | *canón* | *is'd* saints "
2 *Hen VI* 1 3 63

Authóized — "Authór | *is'd* bý | her grán | dam Shame | itself
Macbeth, iii 4 66

"Authór | *izing* | thy trés | pass with | compare " — *Sonn* 35

"His rúde | ness so | with his | *authór* | *is'd* yóuth "
L C 104

So once

Solémnised — "Of Ja | ques Fál | conbridge | *solém* | *nised* "
L L L ii 1 42

But in *M of V* "solemnised "

492 Words in which the accent was nearer the beginning than with us Ben Jonson (p 777) says all nouns, both dissyllabic (if they be "simple") and trisyllabic, are accented on the first syllable. Perhaps this accounts for the accent on *confessor*, &c. The accent on the first syllable was the proper noun accent, the accent on the second (which in the particular instance of *confessor* ultimately prevailed) was derived from the verb.

Archbishop — "The mar | shal and | the *drch* | *bishóp* | are stróng "
2 *Hen IV* ii 3 42, 65

Cément (noun)

"Your tém | ples búrn | ed ín | their cé | *ment* and "
Coriol iv 6 85

So the verb, *A and C* ii 1 48, iii 2 29

Cómpell'd (when used as an adjective)

"This *cóm* | *pell'd* fór | tune, have | youi mouth | fill'd up "
Hen VIII ii 3 87

"I talk | not of | your sóul | our *cóm* | *pell'd* síns "
M for M ii 4 57

Complete — "A máid | of grace | and *cóm* | *plete* máj | *estý* "
L L L i 1 137

So *Hamlet*, i 4 52, *Hen VIII* 1 2 118, *Rich III* iii 1 189

Cónceal'd — "My *cón* | *ceal'd* la | dy tó | her cán | cell'd lóve "
R and J iii 3 98

Cónduct - The verb follows the noun "safe-cónduct" in

"*Safe-cón* | *ducting* | the réb | els fróm | their ships "
Rich III iv 4. 483

But the noun is *conduct* in *T A* iv 3. 65

Confessor — *Hen VIII* 1 2 149, *R and J* 11 6 21, 111 3 49

“O’ne of | our có (*sic*) | vent ánd | his cón | fessó,”
M for M 1v 3 13b

Congea’l’d — “O’pen | their cón | gea’l’d móuths | and bleed |
 afresh” — *Rich III* 1 2 56

Cónjyre (in the sense of “entreat”) — *T G of V* 11 7 2, frequent

Cónsign’d — “With *dis* | *tinct* bréath, | and *cón* | *sign’d* kíss | es
 to them” — *Tr and Cr* 1v 4 47

See “*distinct*” below

Corrosive — “Care is | no cúre, | but 1a | ther có | *rosúve*”
I Hen VI 111 3 3, 2 *Hen VI* 111 2 403

Délectable — “Making | the haíd | wáy soft | and *dé* | *lectáble*”
Rich II 11 3 7

Détestable — “And I’ | will kíss | thy *dé* | *testa* | *ble* bónes”
K J 111 4 29, *T of A* 1v 1 23

Distinct — “To offend | and júdge | are *dis* | *tinct* off | *icés*”
 See “*cónsign’d*” above *M of V* 11 9 61

Enguer See *Pioner* below

Fórlorn — “Now for | the hón | our of | the *for* | *lorn* French”
I Hen VI 1 2 19

Húmáne — “It is | the *húm* | *ane* wáy, | the oth | er cóurse”
Coriol 111 1 327

Maintain — “That here | you *máin* | *tain* sév | eral fac | *tions*”
I Hen VI 1 1 71

Mátüre — So apparently in

“Of múrder | ous léchers | and in | the *má* | *ture* time”
Lear, 1v 6 228

This is like “*nátüre*,” but I know no other instance of “*mátüre*”

Méthinks (sometimes)

“So yóur | sweet húe | which *mé* | *thinks* still | doth stánd”
Sonn 104.

I cannot find a conclusive instance in Shakespeare, but this word is often (Walker) thus accented in Elizabethan writers

Mútiners — *Coriol* 1 1 255 See *Pioners* below

Mýself (perhaps, but by no means certainly, in)

“I *mý* | *self* fight | not ónce | in for | ty year”
I Hen VI 1 3 91

But certainly *himself*, *mýself*, &c are often found in Elizabethan authors, especially in Spenser

"Mourns inwardly and makes to *himselſe* mone"

SPENS *F Q* 11 1 42

The reason for this is that *self*, being an adjective and not a noun, is not entitled to, and had not yet invariably received, the emphasis which it has acquired in modern times

And so, perhaps

"And band | ing *thém* | *selves* ín | contra (490) | ry parts "

I Hen VI 11 1 81

Nórihampton — "Last níght | I héar | they láy | at *Nórh-*
amptón " — *Rich III* 11 4 1

Obscure (adj., as a verb, *obscure*)

"To ríb | her cére | cloth ín | the *ób* | *scure* gráve "

M of V 11 7 51

"His méans | of death, | his *ób* | *scure* fú | *nerál* "

Hamlet, 1v 5 213

Observant — "Than twen | ty sill | y dúck | ing *ób* | *servánts* "

Lear, 11 2 109

Perséver — "Ay, do, | *persév* | *er*, count | eifeit | sad lóoks "

M N D 11 2 236, *A W* 11 7 31, *K J* 11 1 421,
Hamlet, 1 2 92

This is the Latin accent in accordance with Ben Jonson's rule

"Bóuntý, | *persév* | (*e*)*r*ance, mér | cy, lów | *línéss* "

Macbeth, 1v 3 93

Perspective — *A W* v 3 48, *Rich II* 11 2 18

The double accent seems to have been disliked by the Elizabethans. They wrote and pronounced "muleters" for "muleteers," "enginer" (*Hamlet*, 11 4 206) for "engineer," "pioners" for "pioneers." This explains

Pioners — "A worth | y *píoner* | Once móre | remóve, | good
friends " — *Hamlet*, 1 5 162

Plébeians (almost always)

"The *pléb* | *eidns* | have gót | your fél | low-tribune "

Coriol v 4 39, 1 9 7, &c.

This explains

"Lét them | have cúsh | ions bý you | You're *pléb* | *eidns* "

Ib 11 1 101

Exceptions *Hen V* v Chorus, 27, *T A* 1 1 231

So "Epicurean" in Elizabethan authors and *A and C* 11 1 24
The Elizabethans generally did not accent the *e* in such words.

Pursuit — "In *púr* | *suit* óf | the thín | she wóuld | have stay "
Sonn 143

"We trí | fle tíme | I prí | thee *púr* | *sue* sentence "
M of V iv i 298

Púrveyor — "To be | his *púr* | *veyór* | but he | rides wéll "
Macbeth, i 6 22

Quíntessence — "Téaching | all that | read to | knów
 The *quínt* | *essénce* | of év | ery spríte "—*A Y L* iii 2 147

Réconder (?) — "To bé | spoke tó | but by | the *ré* | *cóider* "
Rich III iii 7 30

So also Walker, who quotes from *DONNE'S Satires*, v 248, Ed 1633

"Recorder to Destiny on earth, and she "

But this line might be scanned otherwise

Rélapse — "Kílling | in *ré* | *lapse* óf | mórtál | itý "
Hen V iv 3 107

Rhéumatic — "O'eíwórn, | despís | ed, *rhéu* | *mátic*, | and óld "
V and A 135, *M N D* ii i 105

So "These *prag* | *mátic* | young men | at their | own weapons "
B J

Sécure — "Upón | my *sé* | *cure* hour | thy ún | cle stóle "
Hamlet, i 5 61, *Othello*, iv i 72

Séquester'd — "Whý are | you *sé* | *quester'd* | from all | your train "
T A ii 3 75

Successor (rare)

"For being | not propp'd | by an | cestrý | whose grace
 Chalks *súcc* | *essors* | their wáy, | nor cáll'd | upón," &c
Hen VIII i i 60

Súccessive (rare) — "Are now | to have | no *súcc* | *essive* | degrees "
M for M ii 2 98

Tówards (sometimes)

"And sháll | contín | ue our grác | es tó | *wards* him "
Macbeth, i 6 30

"I gó, | and tó | *wards* thrée | or four | o'clock "
Rich III iii 5 101

Compare "Should, líke | a swall | ow prey | ing tó | *wards* storms "
B J *Poetast* iv 7

"O' the plague, | he's safé | from thínk | ing tó | *ward* Lóndon "
B J *Alchemist*, i i

So, perhaps,

"I am | informed | that he | comes *tó* | *wards* Lóndon "
3 *Hen VI* iv 4 26

"And *tó* | *ward* I on | don they | do bénd | their cóurse "
Rich III iv 5 14

U'tensils (perhaps)

"He has brave *ú'tensils*, for so he calls them "
Temp iii 2 104

Without — See 457a

The English tendency, as opposed to the Latin, is illustrated by the accentuation of the first syllable of "ignominy," and its consequent contraction into "*ígnomy*" (1 *Hen IV* v 4 100, &c)

VERSES

493 A proper Alexandrine with six accents, such as—

"And nów | by wínds | and waves | my lífe | less límb | are
tóssed,"—*DRYDEN*

is seldom found in Shakespeare

494 Apparent Alexandrines The following are Alexandrines only in appearance The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred (see 467-9) —

"The núm | bers óf | our hóst | and máke | *dis*cóvery (*dis*
cov'ry)"—*Macbeth*, v 4 6

"He thínks | me nów | incáp | ablé, | *confé*derates "
Tempest, i 2 111

"In vír | tue than | in ven | geance théy | being *pénit*ent "
Ib v i 28

"And more | *divé*rs | itý | of sóunds | all *hórr*ible"—*Ib* 235

'In bítt | *erné*ss | The cómm | on *ex* | *ecú*tioner "
A Y L iii 5 3

"I sée | no móre | in yóu | than in | the *ór*dinary"—*Ib* 42

"Were rích | and hón | ouráble, | *besí*des | the *gént*lemen "
T G of V iii i 64

"Which sínce | have steád | ed múch, | so, óf | his *gént*le-
ness"—*Temp* i 2 165, *Rich III* v 3 245, *Hen V*
ii 2 71

For the contraction of "gentleman" to "gentl'man," or even
"genman," see 461

"Are you | not grieved | that A'r | thur is | his *prison*
(468)?"—*K* *J* iii 4 123

"And I' | must free | ly háve | the hálf | of *anything* "
M of *V* iii 2 251

"To mask | thy monst | rous visage | Seek none | *con*
spiracy "—*J* *C* ii 1 81

"Had hé | been vinq | u(ish)er, as, | bý the | same *cóur*
nant "—*Hamlet*, i 1 93

"My lórd, | I cáme | to sée | your fá | ther's *finéral* "
Ib i 2 176

"Untánt | ed, ún | exám | in'd, frée, | at *liberty* "
Rich III iii 6 9

"And só | doth mine | I múse | why she's | at *liberty* "
Ib i 3 305

So, perhaps,

"From tóo | much h | bertý, | my Lú | cio, *liberty* "
M for *M* 2 129

"A'bsó | lute Mí | lan Me, | poor man, | my *librariy* "
Tempest, i 2 109

"Shall sée | advánt | agea | ble for | our *dignity* "
Hen V v 2 88

unless "advántage | able fór | "

495 Sometimes the two syllables are inserted at the end of the third or fourth foot—

"The flúx | of *company* | Anón | a cáre | less hérd "
A *Y* *L* ii 1 52

"To call | for *récompense*, | appéar | it tó | your mínd "
Tr and *Cr* iii 3 3

"Is nó | so éstíma | ble, pró | fita | ble neither "
M of *V* i 3 167

"O'erbéars | your *óffices*, | the rab | ble call | him lóid "
Hamlet, iv 5 102

"To mé | invéterate, | héarkens | my bróth | er's súit "
Temp i 2 122

"With áll | prerogative | Hence his | ambít | ion grówing "
Ib i 2 105

"In base | *appliance(s)* (471) | This out | ward saint | ed
députy (468) "—*M* for *M* iii 1 89

"Than wé | bring mén | to *cómfórt* them (*'em*) | The fault's |
your ówn "—*Tempest*, ii 1 134-5

496 In other cases the appearance of an Alexandrine arises from the non observance of contractions—

- "I dare | abide | no longer (454) | *Whither* (466) should |
I flý?"—*Macbeth*, iv 2 73
- "She lé | vell'd át | our *pír* | *pose(s)* (471), *énd*, | *béng* (470)
royál"—*A and C* v 2 339
- "All mórt | al *cónse* | *quence(s)* (471) háve | pronóunced | *nê*
thús"—*Macbeth*, v 3 5
- "As mís | ers dó | by *béggars* (454), | *neither* (466) gáve |
to me"—*Tr and Cr* iii 3 142

497 Apparent Alexandrines. The following can be explained by the omission of unemphatic syllables —

- "*Hor* Hail to | your lórdship |
Ham I am (*I'm*) glád | to sée | you well "
Hamlet, i 2 160
- "Whereóf | he is the (*he's th'*) héad , | then if | he says | he
lóves you"—*Ib* i 3 24
- "Thou *art* swórn | as déeply | to (*t'*) efféct | what wé |
inténd"—*Rich III* iii 1 158
- "I *had* thóught, | my lord, | to *have* learn'd | his health |
of yóu"—*Rich II* ii 3 24
- "That tráce him | in his (*m's*) line | No bóast | ing like
| a fóol"—*Macbeth*, iv 1 153
- "In seeming | to augment | it wastes | it Be | advís'd "
Hen VIII i 1 145
- "When mír(a) | cles have | by *the* gréat | est been | denied "
A W ii 1 144
- "Persuades | me *it* is (*t's*) oth | erwise, | howe'ér (*it* bé "
Rich III ii 2 29
- "A wóth | y off(*cer*) | *t' the* war, | but ín | solént "
Coriol iv 6 30
- "I prómise | you I' am (*'m*) | afráid | to héar | you tell it "
Ib i 4 65
- "Come, sís | ter, cóusin | I would (*'ld*) say, | pray par | don
mé"—*Rich II* ii 2 105
- "That máde | them dó it (*t'*) | They are (*'re*) wíse | and
hón | (*ou*)ráble"—*F C* iii 2 218
- "With áll | preróg(a)tive, | hence his | ambít | ion grów
ing"—*Tempest*, i 2 105
- "Mine éyes | even soc | iablé | to *the* shów | of thine "
Ib v 1 63

"As great | to mé | as late , | *and* support | *ablé* "

Temp v i 146

unless "supportable" can be accented on the first

"Ostentation" is perhaps for "ostention" (Walker), and "the" is "th'," in

"The *ostentation* of our love which, left unshown "

A and C iii 6 52

"Is" ought probably to be omitted in

"With gol | den chéru | bims (*as*) frétted , | her an | diróns "

Cymb ii 4 88

"So saúcy | with *the* hánd | of shé | here—what's | her náme?"—*A and C* iii 13 98

"Come Lám | mas éve | at night | *shall* she bé | fourtéén."

R and F i 3 17

"Of óffice(467) | ei, (465) and off | ice sét | all hearts | *in the* (*i' th'*) state"—*Tempest*, i 2 84

"Uncóup | *le* (465) *in the* (*i' th'*) west | ern váll | ey, let | them gó"—*M N D* iv i 112

"Cóme to | one márk , | as mány | ways méet *in* | one tówn"—*Hen V* i 2 208

"Veibátum | to rehéarse | the méth | od óf | my pen "

I Hen VI iii i 13

The following is intended to be somewhat irregular

"Now bý | mine hón | our, bý | my life, | by *my* troth "

Rich II v 2 78

We must probably scan as an ordinary line,

"That séeming | to be most | which wé | indéed | leást áre,"

T of Sh v 2 175

since it rhymes with an ordinary line,

"Our strénth | as weak, | our wéak | ness past | compaire "

The following can be explained by the quasi-omission of unemphatic syllables

"Awáy ' | though párt | ing bé | a dréad | ful corr(o)sive "

2 Hen VI iii 2 403

"Córrosive," as in *1 Hen VI* iii 3 3, is accented on the first, and here pronounced "corsive"

"Bút with a knave | of cómm | on híre, | a gónd(o)lier "

Othello, i i 126

"Our' is not a dissyllable, but ag'd" is a monosyllable in

"But lóve, | dear lóve, | and ou | ag'd fá | ther's right "

Lear, iv 4 28

So perhaps

"An *ag'd* | inter | preter | though young | in years '
I of A v 3 6

498 Alexandrines doubtful There are several apparent Alexandrines, in which a shortening of a preposition would reduce the line to an ordinary line "Upon," for instance, might lose its prefix, like "'gainst" for "against"

"To loók | *upon* my sóme | tume mas | ter's rói | al fáce "
Rich II ii 5 75

"Forbids | to dwell *up* | on , yet | reméan | ber this "
Rich III v 3 239

"*Upon* our | housc('s) (471) thátch, | whíles a | more fióst | y
 péople"—*Hen V iii 5 24*

"*Upon* the sis | terhood, | the vo | tarists óf | St Cláie "
M for M i 4 5

"*But* "Is líke | to láy *upon* us (on's) |
Cass I'm glád | that my | weak words "
J C i 2 176

"Is góne | to pray | the hó | ly king | *upon* his (on's) áid "
Macbeth, iii 6 30

So "to" (or "ir," 457*a*) in "into" may be dropped in

"Fall *into* | the cóm | pass óf | a præ' | muníre "
Hen VIII iii 2 340

"The wátches | on *into* | mine eyes | the óut | ward watch "
Rich II v 4 52

(?) "Rather | a ditch | in E'gypt
 Be gentle | grave *into* | me *Ráther* | on Ní | lus' mud "
A and C v 2 58

"Gentle" is a quasi-monosyllable, see 465, "rather," see 466

So Walker reads "to" for "unto" in

"*Unto* a poor, | but wórch | y gént | leman | She's
 wedded,"—*Cymb i i 7*

and observes, "*Unto* and *into* have elsewhere, I think, taken the place of *to* "

Perhaps the second line of the rhyming couplet is purposely lengthened in

"I' am | for the áur, | this níght | I'll spénd
Un'to | a díś | mal ánd | a fát | al énd"—*Macb iii v 21*

In "Better to leave undone, than by our deed
 Acquire too high a fame when him we serve s away,"
A and C iii . 15

we might arrange

"Better leave | undone, | than bý | our deed | acquire "

Or the latter line might be (but there is not pause enough to make it probable) a trimeter couplet (See 501)

"At Ma | nan | a's house | to night | Her cause | and yóurs,"
M for M iv 3 145

must be an Alexandrine, unless in the middle of the line "Mariana" can be shortened like "Marian," as "Helena" becomes "Helen" (*M N D* i i 208) Compare

"For Mar | iana's sáke | but as | he adjúdg'd | your bióther "
M for M v i 408

The following seem pure Alexandrines, or nearly so, if the text be correct —

"How dáres (499) | thy hársh | rude tóngue | sound this | unpléas | ing news"—*Rich II* iii 4 74

"Suspíc | ion, ál | our lives, | shall bé | stuck fúll | of éyes "
I Hen IV v 2 8

"A cher | ry lip, | a bón | ny eye, | a pass | ing pléas | ing tóngue"—*Rich III* i i 94

"To the | young Ró | man bóy | she hath sóld | me and | I fall"—*A and C* iv 12 48

"And thése | does shé | apply | for wárn | ings and | por ténts"—*J C* iii i 23

This is the Shakespearian accent of "portent" (490), but perhaps "and" should be omitted

"Oút of | a gréat | deal óf | old ír | on I' | chose forth "
I Hen VI i 2 101

It is needless to say that Shakespeare did not write this line, whether it be read thus or

"Oút of | a great deal | of óld | iron I' | chose fóith "

In "'Tis hé | that sént | us híth | er nów | to slaugh | ter thée,"
Ruh III i 4 250

"hither" (466) may be a monosyllable, and then we can read

"'Tis hé | that sént us | "

The latter line in the following couplet seems to be an Alexandrine

"Of whát | it is | not thén, | thrice-grác | ious queen,
 Móie than | your lórd's | depart | ure wéep | not more's
 | not scén"—*Ruh II* ii 2 25 v 4 110

Sometimes apparent Alexandrines will be reduced to ordinary lines, if exclamations such as "O," "Well," &c be considered (512) as detached syllables

"Vol That théy | combine | not there |
Cor (Tush, tush ')
Men A good demand "
Coriol in 2 45 "

"Coriol The one | by the other |
Com (Well,) | O'n to | the márk | et place "
Ib in 1 112

"Sic 'Tis hé, | 'tis he | (O,) he's grown | most kind | of
late"—*Ib* iv 6 11

"Upón | the Brit | ish páty | (O,) untíme | ly déath "
Lear, iv 6 25

In the last two examples "O" might coalesce with the following vowel But see also 503 and 512

499 Apparent Alexandrines are sometimes regular verses of five accents preceded or followed by a foot, more or less isolated, containing one accent

"(Shall I) With bated breath and whispering humbleness
Say this || Fair sir, | you spít | on me | on Wéd | nesday
last"—*M of V* 1 3 126

"Have I || No friend | will rid | me óf | this liv | ing féar?"
Rich II v 4 2

The "No" is emphatic, and there is a slight pause after "I"

"Whíp him, || Were't twén | ty óf | the gréat | est trib | u
taries"—*A and C* in 13 96

"Come, come, || No móie | of this | unprof | ita | ble chá" "
I Hen IV in 1 63

"There cannot be those numberless offences
'Gainst me, || that I | cannot | take péace | with nó |
black envy"—*Hen VIII* in 1 85

"A's you | are cért | ainly | a gen | tleman, || theretó,
Clerk like | expéri | énced"—*W T* 1 2 391

"Besides, || I líke | you not | I'f you | will knów | my house "
A Y L in 5 74

"Which to | dený | concerns | móre than | avails,
For ás || thy brat | hath been | cast óut | like to | itsélf "
W T in 2 87

"So it | should now,
Were there | necess | ity | in your | request, || *although*
I were need | ful I' | denied it"—*Ib* 1 2 22

"Making | practis'd | smiles
A's in | a lóok | ing gláss, | and thén | to sigh, || *as 'twé*
The móit | o' the déer"—*W T* 1 2 117

The context might perhaps justify a pause after "well" in

"*Flor* To háve | them ré | compénsed | as thóught | on
Cam Wéll, || *my lórd* '
W T 1v 4 532

But better "To have them (*t' have 'em*) re | compensed "

"His traín | ing súch
That hé | may fúrn | ish ánd | instrúct | great teachers,
And név | er seek | for aid | out of | himsélf
|| *Yet see,*" &c —*Hen VIII* 1 2 114

"What, girl' | though grey
Do sóme | thing ming | le with | our young | er brówn,
|| *yét há' wé*
A bráin," &c —*A and C* 1v 8 21

"A certain númber,
Though thanks | to all, | múst I | select | from all || *The*
rést
Shall béar," | &c —*Coriol* 1 6 81, 1 7 2

"And the buildings of my fancy

Only—

There's one thing wanting which I doubt not but "

IB 11 1 216

Collier transposes "only" and "but" to the respectively follow-
ing lines The line

"So to esteem of us and on our knees we beg,"
ought probably to be arranged thus

"Só to | estéem | of ús, | and ón | our knées
We bég | as ré | compénsé | of our | dear services (471)"
W T 11 3 150
So "Whom I' | with this | obé | dient steel, | three inches (471)
of it"—*Temp* 11 1 283, 2 e "three inch of't "

So transpose "'tis," 2 e "it is," to the preceding line in

"*York* I féar, | I fear,— |

Duch W'hát should | you fear? | *It is*
(*'Tis*) Nothing bút | some bónd | that he | is ent | er'd
into"—*Rich II* v 2 65

'I do" must be omitted (456) before "beseech you" in

"(I do) beséech | you, párr | don me, | I may | not shów it

IB 70

500 Trimeter Couplet Apparent Alexandrines are often couplets of two verses of three accents each. They are often thus printed as two separate short verses in the Folio. But the degree of separateness between the two verses varies greatly. Thus perhaps—

“Where it | may see | itself, || this is | not strange | at all”
Tr and Cr iii 3 111

“That has | he knows | not what || Nature, | what things |
there are”—*Ib* iii 3 127

And certainly in the following —

“*Anne* I would | I knew | thy heart || *Glou* 'Tis fig | ured in |
my tongue

Anne I fear | me both | are false || *Glou* Then név | er man |
was true

Anne Well, well, | put up | your sword || *Glou* Say then |
my peace | is made”—*Rich III* 1 2 193

“*Ful* I would | I knew | his mind || *Luc* Perúse | this pa | per,
madam

Ful ‘To JÚ | ha’ Sáy, | from whom? || *Luc* That the |
contents | will shew

Ful Say, say, | who gave | it thee?”—*T G of V* 1 2 33 7

“*Luc* Go to, | ‘tis well, | away! || *Isab* Heaven keep | your
hón | our safe”—*M for M* ii 2 156

“*Isab* Shall I | attend | your lordship? || *A* At an | y time |
‘fore noon”—*Ib* 160-9, ii 4 104, 141

“*Ros* The hour | that fools | should ask || *B* Now fair | befall |
your mask

Ros Fair fall | the face | it covers || *B* And send | you má | ny
lovers”—*L L L* ii 1 123

“*Ang* Why dost | thou ask | again? || *Prov* Lést I | might
be | too rash

Prov Repént | ed ó’er | his doom || *Ang* Go to, | let that |
be mine!

Ang And you | shall well | be spared || *Prov* I crave | your
hón | our’s párdon”—*M for M* ii 2 9-12, *Othello*, iii 3
28-31, *Temp* iii 1 31, 59

Shakespeare seems to have used this metre mostly for rapid dialogue and retort. But in the ghost scene in *Hamlet*

“*Ghost* To what | I shall | unfold ||
Ham Speak, I | am bound | to hear”
Hamlet 1. 5. 6

501 The trimeter couplet, beside being frequent in dialogue, is often used by one and the same speaker, but most frequently in comic, and the lighter kind of serious, poetry. It is appropriate for Thisbe—

“Most rád | iant Pý | ramús, || most lil | y white | of húa”
M N D iii i 94, 97

And for Pistol, when he rants

“An óath | of mick | le might, || and fu | ry shall | abate”
Hen V ii i 70, 44, ii 3 4, 64, v i 93

“He is | not ve | ry táll || yet for | his yeús | he’s tall”
A Y L iii 5 118

“And ‘Till | be swórn | ’tis trúe || travell | ers né’er | did líe”
Temp iii 2 26

“Coy lóoks | with héart | sore síghs, || one fad | ing mo | ment’s míth”—*T G of V* i i 30

“He wóuld | have gív’n | it yóu, || but I’ | being ín | the wáy
 Did ín | your name | receíve it || párdon | the fault, | I práy”—*Ib* 39, 40

“A frée- | stone cól | our’d hand, || I ver | líly | did think”
A Y L iv 3 25

“Then let’s | make háste | awáy, || and lóok | untó | the
 main”—*2 Hen VI* i i 208

“Am I’ | not witch’d | like hér? || Or thou | not false |
 like him?”—*Ib* iii 2 119

“Why ring | not out | the bells || alóud | throughout | the
 tówn?”—*1 Hen VI* i 6 12

“As Æ’th | ióp | ían’s tóoth, || ór the | fann’d snów | that’s
 bólted”—*W T* iv 4 375

“This páus | ingly | ensúed || Néither | the líng | nor’s
 héirs”—*Hen VIII* i 2 168

“The monk | might bé | deceiv’d, || and that | ’twas
 dang(e) | rous fór him”—*Ib* 179

“Anón | expéct | him here, || but if | she bé | obdú
 rate (490)”—*Rich III* iii i 39

This metre is often used by the Elizabethan writers in the translation of quotations, inscriptions, &c. It is used for the inscriptions the caskets

“Who choos | eth me | shall gain || what man | y men |
 desire

Who chóos | eth mé | must gíve || and haz | ard all | he
 háth.”—*M of V* ii 7 5 9

In the pause between a comparison and the fact such a couplet may be expected

“A's | Æne | as did

The old | Anch | us bear, || so fóm | the waves | of Tíber

Did I' | the tu | ed Cæ'sar”—*J C* 1 2 114

“To have | what we | would have, | we spéak | not what | we

mean”—*M for M* 11 4 118

Sometimes the first trimeter has an extra syllable, which takes the place of the first syllable of the second trimeter

“Shall thére | by be | the swéet | || Rea | son thús | with

life”—*M for M* 11 1 5

“Envél | ope yóu, | good Provost | || Who | call'd héré | of

late?”—*Ib* 14 2 78

“Matters | of need | ful value || We | shall wíte | to yóu ”

Ib 1 1 56

Sometimes the first trimeter, like the ordinary five accent verse, has an extra syllable. In the following examples the two verses are clearly distinct. They might almost be regarded as separate lines of three accents rather than as a couplet

“Hyper | ion tó | a satyr | So lóv | ing to | my mother ”

Hamlet, 1 2 140

“Foi énd | ing thee | no sooner || Thou hast | noi youth |

nor age”—*M for M* 11 1 32

“That I' | am touch'd | with madness || Make nó | im

poss | ible”—*Ib* v 1 51 (But ' 494)

“*Ariel* And dó | my spirit | ing gently ||

Prosop Do só, | and aftei | two days ”

Tempest, 1 2 298

“Below | their cób | bled shóes ||

They say | there's grain | enough

Coriol 1 1 200

502. The comic trimeter. In the rhyming parts of the *Comedy of Errors* and *Love's Labour Lost*, there is often great irregularity in the trimeter couplet. Many of the feet are trisyllabic, and one half of the verse differs from the other. Often the first half is trochaic and the second iambic

“*Ant E* Wherefore? | fór my | dinner || I háve | not dín'd

| to-dáy”—*C of E* 11 1 40

“*Ant E* Dó you | hear, you | minion? || You'll lét | us in, |

I hope”—*Ib* 54

In the following, the former half is iambic and the latter *anapaestic*.

"Thou wóuldst | have cháng'd | thy fáce || *for a náme, | or
thy náme | for an áss*"—*C of E* III I 47

And conversely

"It *would máke | a man mád | as a búck* || to be | so bóught |
and sóld"—*Ib* 72

There are often only five accents

"*Bal* Góod meat, sír, | is commón | that é | very chúrl |
affórd

Ant E And welcôme | móre commón, | for thát | is no
thíng | but wóids"—*Ib* III I 24, 25

Sometimes it is hard to tell whether the verse is trisyllabic with four accents, or dissyllabic with five

"Have at | you with | a próverb— | Shall I' | set ín | *my staff?*"
Ib 51

may be scanned with six accents, but the line to which it rhymes seems to have four

"And só | tell your master | O Lórd, | I must láugh,"
Ib 50

and the following line also

"Have at you | with anóther, | that's when | can you tell,"
Ib 52

and it is therefore possible that we ought to accent thus

"Have at you | with a próverb— | Shall I set | in my stáff?"

503 **Apparent trimeter couplets** Some apparent trimeter couplets are really ordinary dramatic lines

For example, in the last line but two of 501 (*M for M* v 1 51), "impossible" may easily be one foot with two superfluous syllables. It is often a matter of taste which way to scan a line, but it must be borne in mind, that the trimeter couplet is rarely used to express intense emotion. Hence in an impassioned address like that of Henry V at Harfleur, we should probably read

"Defy us | to our worst | for as | I am | a soldier,"
Hen V III 3 5

or, better (479), "for as 'I'm | a sól | diér "

So "And wél | come, Sómerset, | I hólð | ít ców | ardice "
3 *Hen VI* IV 2 7

Or, less probably "Sómerset" may have two accents and "cowardice" (470) one

'As chil | dren from | a bear, | the Vols | ces shunning him "
Coriol 1 3 34

"So tediously | away | The poor | condemn | ned E'nglish "
Hen V iv Pro1 221, but *ib* 28 is a trimeter couplet

"And hugg'd me | in his arm | and kind | ly kiss'd | my
cheek"—*Rich III* ii 2 24

"Than that | mix'd in | his cheek | 'Twas just | the dif
ference"—*A Y L* iii 5 122

"He is ('s) my broth | er too | But fitt | er time | for that "
M for M v 1 498

"And nó | the pún(1)sh | ment, therefore, | indeed | my
father"—*M for M* 1 3 39

The following are doubtful, but probably ordinary lines

"I know him | as myself, | for from | our in | fancy "
T G of V ii 3 62

Or "infancy" may have only one accent (467)

"May a | free face, | put on, | derive | a liberty "
IV T 1 2 112

"Either" may be a monosyllable (see 466) in

"Your sence | pursues | not mine | either you | are ignorant
M for M ii 4 74

"For in | equal(1)ty | but lét | your rea | son serve "
ib v 1 65

In "Alexas did revolt, and went to Jewry on
Affairs of Antony,"—*A and C* iv 6 12

"on" may be transposed to the second line, or, considering the licence attending the use of names and the constant dropping of prefixes, we might perhaps read "Aléxas | did (re)vólt | "

In "Calls her | a non | pareil, | I né | ver saw | a wóman,"
Temp iii 2 108

though it is against Shakespearian usage to pronounce "non pareil" a dissyllable, as in Dorsetshire, "a núnprel apple," yet Caliban here may be allowed to use this form I believe "nonp'rel type" is still a common expression

Sometimes an exclamation, as "O," gives the appearance of a trimeter couplet

"Fór the | best hope | I have | (O,) do not wish | one
more"—*Hen V* iv 3 33

See also 498 *ad fin.*

504 The verse with four accents is rarely used by Shakespeare, except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme

"Dóuble, | dóuble, | tóil and | trouble,
Fíre | búrn and | cauldron | búbble"—*Macbeth*, iv 1 20

The iambic metre in such lines is often interchanged with the trochaic

Iambic	}	"He whó the sword of héav'n will b'car Should bé as ho ly ás sévére Páttern ín him self to knów, Grace to stánd and virtue gó"
Trochaic		

M for M iii 2 274-8

(The last line means "he ought to have grace for the purpose of standing upright, and virtue [for the purpose of] walking in the straight path" "Go" is often used for "walk" "To" is omitted before "go")

Sometimes in the same couplet we find one line iambic and the other trochaic

"And here | the má | den sléep | ing sound
O'n the | dank and | dirty | ground"—*MND* ii 2 74-5

It would be, perhaps, more correct to say that both lines are trochaic, but in one there is an extra syllable at the beginning, as well as at the end. So apparently

"This is | hé my | master | said,
(De)spised | thé A | thénian | máid"—*MND* 72-3

but the prefix "de-" might (460) be dropped

So "(De)spised | ín nã | tiv | 1 | tý
Sha'l úp | ón their | children | be"—*Ib* v 1 420

There is difficulty in scanning

"Prétty | sóul, she | dúrst not | lie
Near this lack-love, this kill courtesy"—*Ib* 76-7

It is of course possible that "kill curt'sy" may have the accent on the first but thus we shall have to accent the first "this" and "love" with undue emphasis. It is also more in Shakespeare's manner to give "courtesy" its three syllables at the end of a line. I therefore scan

"(Near this) lack-love, | thís kill | cóurte | sý"

* The words "iambic" and "trochaic" here and elsewhere refer to accent not quantity

Perhaps, however, as in *Macbeth*, III 5 34, 35, and ? 21, a verse of five accents is purposely introduced

505 Lines with four accents are, unless there is a pause in the middle of the line, *very* rare. The following, however, seem to have no more than four accents

"Let's each | one send | unto | his wife"—*T of Sh* v 2 66,

"No worse | than I' | upon some | agreement"—*Ib* 11 4 33

"He shall | you find | ready | and willing"—*Ib* 34

"The match | is made, | and all | is done"—*Ib* 46

"Go fool, | and whom | thou keep'st | command"

Ib 11 I 259

The frequent recurrence of these lines in the *Taming of the Shrew* will not escape notice

"And put | yourself | under | his shroud" (? corrupt)

A and C III 13 71

"A lad | of life, | an imp | of fame"

Hen V IV I 45 (Pistol)

"We knew not

The doc | trine of | ill doing, | nor dream'd

That any did"—*W T* I 2 70

"Go tell | your cousin | and bring | me word"

I Hen IV v I 109

"For aught | I know, | my lord, | they do"

Rich II v I 53

But perhaps the lines may be arranged

"*Aum* For aught | I know,

My lord, | they do |

Yor!

You will | be there, | I know

Aum If God | prevent | (it) not, | I purpose | so"

"With" may be, perhaps (457), transposed to the former of the following verses, thus

"With ad | ora | tions, fér | tile té | ars, (480) *with*

Groans (484) | that thín | der love, | with sighs | of fire"

T N I 5 274

But the *enumerative* character of the verse (509) may justify it as it stands

It is difficult to scan

"Lock'd in her monument She had a prophesying fear,"

A and C IV 14 120

without making the latter portion a verse of four accents

(Perhaps

"Lock'd in | her món(u) | ment She'd | a prophe | syng fear,'
making "syng" a monosyllable like "being," "doing" See 470)

"Should from | yond cloúd | spéak di | vine things "

Coriol iv 5 110

But I should prefer

" If Jupiter
Should, from | yond cloud, | speak di | vine things | *and say*
'Tis trúe,'— | (507) I'd not | believe | them more
Than thec, | all-no | ble Marcíus "

Shakespeare would have written "things divine," not "divine things" at the end of a verse (See 419, at end)

"Is not | much miss'd | bút with | his friends"—*Coriol* iv 6 13

"Befóre | the kings | and queens | of France "

I Hen VI 1 6 27

"And even | these three | days háve | I wátch'd "

Ib 1 4 16

"Here through | this gate | I count | each one"—*Ib* 60

"Think not | the king | did ban | ish thee,"

Rich II 1 3 279

is not found in the Folio, which also varies, *ib* 1 3 323, iii 7 70

Perhaps

"They thús | diréct | ed, we | will fóllow

I'n the | main báttle | whose puíssance | on ei | ther
side"—*Rich III* v 3 298

(But the second line is harsh, and perhaps part of it ought to be combined with the first in some way "Puissance" is a disyllable generally in Shakespeare, except at *the end of* the line I know no instance in Shakespeare where, as in Chaucer, "battle" is accented on the last Remembering that *ed* is often not pronounced after *t* and *d*, we might scan the first line thus, with three accents

"They thús | dírect(ed), | we'll fóllow "

If "ed" is not pronounced (472) in "divided," that may explain

"The archdea | con háth | *divided* it"—*I Hen IV* iii 1 72

The following may seem a verse of four accents

"Whereas the contrary bringeth bliss"—*I Hen VI* v 5 64

But "contrary" is found in *Hamlet*, iii 2 221 And as "country" (see 477) is three syllables, so, perhaps, "contrary" is four

"Whereas | the cont | (e)rar | y bring | eth blíss "

A verse of four accents is exceedingly discordant in the formal and artificial speech of Suffolk, in which this line occurs

Somewhat similarly, Shakespeare has "cursoráry" for "cursory "

"I have but with a *cursorary* eye"—*Hen V* v 2 77

In "Anthony Woodville, her brother there,"—*Rich III* i i 67
"Woodville" is probably to be pronounced a trisyllable, a semi-vowel inserting itself between the *d* and *v*—"Wood e-ville" The *e* final (see 488) would not be sounded before "her "

"Valiant" is a trisyllable in

"Young, vál | iánt, | wise, and | no dóubt | right royal "
Rich III i 2 245

506 Lines with four accents, where there is an interruption in the line, are not uncommon It is obvious that a syllable or foot may be supplied by a gesture, as beckoning, a movement of the head to listen, or of the hand to demand attention, as in

"He's tá'en | [*Shóut*] | And hárk, | they shóut | for jóy '
J C v 3 32

"Knéel thou | down, Philip | (*Dubs him knight*) | But
rise | more gréat"—*K J* i i 161

"Márry | to—(*Enter Othello*) | Come, cap | tain, will |
you go?"—*Othello*, i. 2 53

Here, however, as in

"A wise | stout cap | (i)táin, | and sóon | persuáded "
3 Hen VI iv 7 30

"Our cáp | (i)táins, | Macbéth | and Ban | quo? Yes "
Macbeth, i 2 34

we may scan

"Márry | to—Cóme, | cáp(i) | tain, will | you gó,"

but very harshly and improbably

"*Cass* Flátter | ers!" (*Turns to Brutus*) | Now, Brú | tus,
thank | yourself"—*J C* v i 45

An interruption may supply the place of the accent

"And falls | on th' oth | ei—(*Enter Lady Macbeth*) |
How now, | what news?"—*Macbeth*, i 7 28

The interval between two speakers sometimes justifies the omission of an accent, even in a rhyming passage of regular lines

"*I any* Are not | you hé? | ' *Puck* | Thou spéak'st | aught
I ím | that mæ | ív wan | deier óf | the night "

M N D ii 1 42

"*Mal* As thou | didst léve | it. ' *Serg* | Doubtful | it stóod "
Macbeth, i 2 7

"*Cass* Messa | ía ' *Mæ* | What says | my gén | eial?"

J C v i 70

"*Dun* Who comes | here? ' *Mal* | The wóth | y thane | of
Róss "—*Mæth* i 2 45

"*Sic* Without | assistance | | *Men* I think | not so "

Coriol iv 6 33

The Break caused by the arrival of a new-comer often gives rise to a verse with four accents

"Thín your | good wóids | | But whó | comes here?"

Rich II ii 3 20

"Stínds for | my bóunty | | But whó | comes hére?"

Ib 67

"Against | their wíll | ' | But whó | comes | here?"

Ib iii 3 19

So, perhaps, arrange

"High be our thoughts |

I know my uncle York hath power enough

To seive | our túrn | ' | But whó | comes hére?"

Ib iii 2 90

It is possible that in some of these lines "comes" should be pronounced "cometh" "Words," "turn," and "will" might be prolonged by 485, 486

507 Lines with four accents where there is a change of thought are not uncommon In some cases the line is divided into two of two accents each, or into one line of three accents, and another of one

(1) Change of thought from the present to the future

"Haply | you sháll | not see | me more, | or if,

A máng | led shadow | ' | Perchance | to-mórrów

You'll seive | another | máster"—*A and C* iv ii 27

"I'll send | her stráight | away | ' | To-mórrów

I'll to | the wars | she to | her sing | le sórrów "

A W ii 3 313

"Fresh kings | are come | to Tióy | ' | To-mórrów

We must | with all | our máin | of pówer | stand fást "

Tr and Cr ii 2 272

(2) From a statement to an appeal, or *vice versa*

"You háve | not sóught it | ' | *How cómes* | it then?"
I *Hen IV* v 1 27

Unless "comes" is "cometh" See 506 at end

"Lórd of | his reason | ' | *Wdát* though | you fíed?"
A and C iii 13 4

(I do not remember an instance of "re | asón" See, however, 479)

Perhaps "Come híth | er, count | ' | *Do you (a' you) /nóv* |
these wómen?"—A *W* v 3 165

But possibly

"Come híth | er, cóu | nt (486) Dó | you knów | these
wómen?"

"*But stáy* | Here cómes (Fol) | the gár | denéis"
Rich II iii 4 24

("gardeners" may have but one accent)

"*Néver* | *believe* | *me* ' | Bóth are | my kinsmen"
Ib ii 2 111

The pause may account for

"As hé | would dráw it | ' | Long stay'd | he só"
Hamlet, ii 1 91

(As *ed* is pronounced after *z* and *u*, so it might be after *y* in
"stayed," but the effect would be painful)

"Which hás | no need | of yóu
Begóne,"

is the best way of arranging A and C iii 11 10

"And léave | eighteen | ' | *Alás*, poor | princess"
Cymbeline ii 1 61

"A princ | e's courage | ' | *Away*, | I príthee"
Cymb iii 4 187

"*Lét us* | *withdráw* | | 'Twill bé | a stórm"
Lear, ii 4 290

(3) Hence after vocatives

"*Títus*, | ' | I (am)'m cóme | to talk | with thée"
T A v 2 16

"*Génile* | *men*, | impórt | une mé | no fúrtlier"
T of Sh i 1 48

"*Génile* | *men*, ' | that I' | may sóon | make góod"—*Ib* 74

"*Génile* | *men*, ' | contént | ye, 'I'm | resólvéd"—*Ib* 90

"*Génile* | *men*, ' ' will you | go mús | ter mén?"
Rich II ii 2 108

"Génte | men, ' | go mús | ter úp | your mén "

Rich II ii 2 118

"Good Már | garét | Rún | thee tó | the parlour "

M Ado, iii i 1

Either a pause may explain

"But tell | me, ' | is yóung | Géorge Stan | ley living?"

Rich III v 5 9

or "George" (485) may be a quasi-dissyllable

508 A foot or syllable can be omitted where there is any marked pause, whether arising from (1) emotion, (2) antithesis, or (3) parenthesis, or (4) merely from the introduction of a relative clause, or even a new statement

- (1) "Wére't | my fítness
To lét | these hánds | obey | my blood, | —' |
I hey're ápt | enough | to díś | locáte | and téar
Thy flésh | and bónes"—*Lear*, iv 2 64

"O' | díśloy | ál thínġ
That shóuld'st | repár | my yóuth, | —' | thou heap'st
A yéar's | age on | me"—*Cymb* i i 132

There is an intended solemnity in the utterances of the ghosts in

"Let fall | thy lánce | ' | Despáir | and díe "

Rich III v 3 143

and "Think on | lord Hástings | ' | Despáir | and díe"—*Ib* 148

- (2) "Scarce an | y joy
Díd év | er só | long live | ' | No sorrow
But kíl'd | ítself | much soon | er"—*IV T v 3 53*

- (3) "He quít | híś fóit | unes here
(Which you | knew gréat) | ' | and to | the hárd "

Ib iii 2 169

- (4) "Mark what | I say, | ' | whích yóu | shall fínd "

M for M iv 3 130

Perhaps "Is my kins | man, ' | whóm | the kíng | hath wíong'd,"

Rich II ii 2 114

in a very irregular passage, part of which is nearly prose

"Ínto | híś títle | whích | the | we fínd "

I Hen IV iv 3 104

"That shé | díd gíve me, | ' | whóse pó | sy was "

M of I' v i 148

"Call our | cares fears, | ' | whích wíl | ín tíme "

Coriol iii i 137

"'Tis síre | enóugh | —án you | knew hów "

T A v 1 95

A pause may, perhaps, be expected before an oath, as in

"As you | shall give | th' advice | Bý | the fire

That quick | ens E | gypt's slime"—*A and C* 1 3 68

(But "vice" or "by" may be prolonged)

"That mý | most jéal | ous ánd | too doubt | ful héart
May live | at péace | ' | He sháll | conceál it "

T N iv 3 28, *Macbeth*, 1 5 6

"To wáitch, | poor pérdu "

With this | thin hélm | ' | Mine éne | my's dóg,
Though he | had bí | me, shóuld | have stood | that night
Agáinst | my fire"—*Leary*, iv 7 36

"Last níght | 'twas on | mine árm | ' | I kiss'd it "

Cymb ii 3 151

(Certainly not "I kiss | ed it ")

"Would then | be nothing | ' | Trúths would | be táles "

A and C ii 2 137

"Póint to | rich énds | ' | This my | mean tásk "

Temp iii 1 4

"Must give | us páuse (484) | ' | Thére's the | respect "

Hamlet, iii 1 68

509 Lines with four accents are found where a number of short clauses or epithets are connected together in one line, and must be pronounced slowly

"Earth gapes, hell burns, fiends roar, saints pray "

Rich III iv 4 75

"Witty, courteous, liberal, full of spirit "

3 *Hen VI* 1 2 43

The last line is very difficult "And," or a pause equal to "and," after "witty," would remove the difficulty

It is remarkable that Shakespeare ventures to introduce such a line even in a rhyming passage

"Youth, beauty, wisdom, courage, all

That happiness and prime can happy call "

A W ii 1 184

"Ho ' héarts, | tongues, figures, | scribes, bárd, | poéts
cannot

Think, spēak, | cast, write, | sing num | ber, ho '

His love to Antony"—*A and C* iii 2 17

"Is goads, thorns, nettles, tails of wasps"—*W T* 1 2 329.

(Here, however, "goads" and "thorns" may be prolonged See 484, 485)

"With thát | harsh, nó | ble, sím | ple— | nóthing"
Cymb iii 4 135

The following occurs amid regular verse

"These drums' these trumpets' flutes' what"
A and C ii 7 138

"When you do dance, I wish you
A wave of the sea, that you might ever do
Nóthing | but that, | move still, | still so"

W i iv 4 142

Here *still*, which means "always," is remarkably emphatic, and may, perhaps, be pronounced as a quasi-dissyllable. So "tíl" is a monosyllabic foot in CHAUCER, *C T* 1137

510 Apparent lines of four accents can sometimes be explained by giving the full pronunciation to contractions, such as *s* for *eth*, *'d* for *ed*, *'ll* for *will*, *'ve* for *have*, *'t* for *it*, &c., or they are lines of three accents with a detached foot

"Silv What's (is) | your will? |
Prot That I' | may com | pass yours"
T G of V iv 2 92

"And were | the king | on't (of it), | what would | I dó?"
Temp ii i 145

"In what | you please | I'll (will) | do whát | I can"
Ib iv 4 47

"You've ádd | ed wó | rth (485) ún | to it | and lústre"
T of A i 2 154

"Drive him | to Ro | me, 't (it) | is time | we twain"
A and C i 4 73

"Whence cóm | est thou? | What would | est thóu? | Thy
name?"—*Coriol* iv 5 58

But the pauses between the abrupt questions may be a sufficient explanation

"And ne'er (nev | er) á | true óne | In such | a night"
M of V v i 148

The first "a" may be emphatic, meaning "one" Else 508

"Our thígths | pack'd (ed) | with wax, | our móuths | with
hóney"—*2 Hen IV* iv 5 77 (or "thighs" a dissyllable)

"So múch | as lán | k'd (ed) not | 'Tis píť | y óf him"
A and C i 4 71

“s” = “his” in

“Vincent | ió | ’s (his) són | brought up | in Flórence”
1 of Sh 1 1 14

In “Sal My lord, I long to hear it at full,”
2 Hen VI 11 2 6

“hear” is a dissyllable (485), or “the” omitted after “at” Compare “atte” in E E for “at the”

I feel confident that “but would” must be supplied in

“And what poor duty cannot do, noble respect
Takes it in might, not merit,”—*M N D* v 1 91

and we must read

“And what poor duty cannot do, *but would*,
Noble respect takes *not* in might *but* merit”*

“And, ere our coming, see thou shake the bags
Of hoarding abbots, imprisoned angels
Set at liberty The fat ribs of peace
Must by the hungry now be fed upon,”—*K J* iii 3 8

ought probably to be arranged

“Of hoarding abbots,
Imprisoned angels set at liberty
The fat ribs of peace
Must,” &c

Or (Walker) invert “imprisoned angels” and “set at liberty”

Arrange thus

“Your Coriolanus

Is not | much miss’d,
Bilt with | his friends | The com | monwealth | doth stand,
And so | would dó, | were hé | more áng | ry át it”
Coriol iv 6 13

Similarly

“*Most cert | ain Sist | er, welcome*
Práy you | (see 512)
Be év | er knówn | to páť, ience, my | dear’sť sister”
A and C iii 6 97

So arrange

“That won you without blows
Despising (499),
For you, the city, thus I turn my back”
Corio. iii 3 133

* I think I have met with this conjecture in some commentator

- “ *Cel* Look, whó | comes here ? |
Silv *My érr | and is | to you.*
Fair yóuth (512), |
 My gént | le Phœ’ | be bíd | me gáve | you this ”
A Y L iv 3 6
- “ *Got ’twéén | asléép | and wáke*
Wéll, then (512),
 Legít(1) | máte E’d | gar, I’ | must háve | your lánd ”
Lear, i 2 15
- “ *As péarls | from díá | monds drópp’d*
In bríef (511) ”—*Lear*, iv 3 24
- Hen V* 11 Prologue, 32, is corrupt
- “ *I líve with bréad líke you*
Feel want, taste grief, need friends subjected thus,
 How can you say to me I am a king?”—*Rich II* iii 2 175

511 Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. They are, naturally, most frequent at the beginning and end of a speech.

These lines are often found in passages of soliloquy where passion is at its height. Thus in the madness of *Lear*, iv 6 112–29, there are eight lines of three accents, and one of two, and the passage terminates in prose. And so perhaps we should arrange

- “ *Would use his heav’n for thunder, nothing but thunder !*
Merciful heaven (512),
 Thou rather with thy sharp and sulphurous bolt
 Split’st the unwedgeable and gnarled oak
Than the soft myrtle
But man, proud man,
 Drest in a little brief authority,” &c
M for M ii 2 110–19

So in the impassioned speech of *Silvius*

- “ *If thou remember’st not the slightest folly*
That ever love did make thee run into,
Thou hast not loved,”—*A Y L* ii 5 36

which is repeated in l 39 and 42

The highest passion of all expresses itself in prose, as in the fearful frenzy of *Othello*, iv 1 34–44, and *Lear*, iv 6 130

Rarely we have a short line to introduce the subject

- “ *York Then thus*
 Edward the third, my lords, had seven sons ”
2 Hen VI ii 2 9, 10

" Into his ruin'd ears, and thus deliver
'Henry Bolingbroke,
 On both his knees," &c — *Rich II* iii 3 32

Ross (So) *That now*
 Sweno, the Norways' king, craves composition "
Macbeth, i 2 59.

" *For Cloten*
 There wants no diligence in seeking him " — *Cymb* iv 3 19

Sometimes the verse (which is often written as prose in the Folio) closely resembles prose It is probable that the letter *ſ C* ii 3 1-10 is verse, the last two words, "thy lover, Artemidorus," being irregular So *A Y L* iii 2 268-74

The irregular lines uttered by Cassius, when he is cautiously revealing the conspiracy to Casca, looking about to see that he is not overheard, and also pausing to watch the effect of his words on Casca, are very natural

" *Unto some monstrous state*
 Now could I, Casca, name to thee a man
Most like this dreadful night,
 That thunders, lightens, opens graves, and roars "
ſ C i 3 71-74

It will also not escape notice that "now could I, Casca," and "that thunders, lightens," are amphibious sections See 513

The following pause may be explained by the indignation of Macduff, which Malcolm observes and digresses to appease

" Why in that rawness left you wife and child
Without leave taking?
 I pray you (512)
 Let not my jealousies be your dishonours "
Macbeth, iv 3 28

A pause is extremely natural before Lear's semi-confession of infirmity of mind

" *A'nd, to | deal plainly,*
 I fear | I am | not in | my perf | ect mind "
Lear, iv 7 62

A stage direction will sometimes explain the introduction of a short line The action takes up the space of words, and necessitates a broken line, thus

" *Macb This is a sorry sight* [*Looking on his hands*]
Lady M A foolish thought, to say a sorry sight."
Macbeth. ii 2 21

Macbeth may be supposed to draw his dagger after the short line

"As this | which now | I draw"—*Macbeth*, II I 41

So after Lady Macbeth has openly proposed the murder of Duncan in the words—

"Oh, never

Shall sun that morrow see,"—*Macbeth*, I 5 62

she pauses to watch the effect of her words till she continues

"Your face, my thane, is as a book where men," &c

The irregular lines in the excited narrative of the battle—

"Like valour's minion, carv'd out his passage

Till he faced the slave,"—*Macbeth*, I 2 20 (so *ib* 51)

are perhaps explained by the haste and excitement of the speaker
This is illustrated by

"Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell

But I am faint, my wounds cry out for help"

Macbeth, I 2 41

In "As cannons overcharged with double cracks, || so they ||
Doubly redoubled strokes upon the foe,"—*ib* I 2 37

there may be an instance of a short line But more probably we
must scan "As cannons | o'ercharged | "

Such a short line as

"Only to herald thee into his sight,
Not pay thee,"—*Macbeth*, I 3 103

is very doubtful Read (though somewhat harshly)

"On'ly | to hér(a)ld (463) | thee ín | to's sight, | not páy thee "

So "Let's (us) | away, | our téars | are not | yet bréw'd,"

Macbeth, II 3 129, 130

and the following lines must be arranged so as to make l 132 an
interjectional line

There is a pause after "but let" in

"*But let—*

The frame | of things | disjoint, | bóth the | worlds súffer"

Macbeth, III 2 16, IV 3 97

and in the solemn narrative preparatory to the entrance of the Ghost

"*Last night of all,*

When yond same star that's westward from the pole "

Hamlet, I I 35

So "And are upon the Mediterranean flote
Bound sadly home for Naples,
Supposing that they saw the king's ship wreck'd
Temp 1 2 235.

So *M N D* iii 2 49

"Lastly,
If I do fail in fortune of my choice
Immediately to leave you and be gone"—*M of V* ii 9 14

"Yet I,
A dull and muddy mettled rascal, peak"
Hamlet, ii 2 593

"I, his sole son, do this same villain send
To heaven"—*Ib* iii 3 78

In "Dost thou hear?"—*Temp* 1 2 106

"thou" is unemphatic, and scarcely pronounced Or else these
words must be combined with the previous, thus

"Héncé his | ambit | ion grow | —ing—Dóst | thou hear?"

512 Interjectional lines Some irregularities may be explained by the custom of placing ejaculations, appellations, &c out of the regular verse (as in Greek $\phi\epsilon\upsilon$, &c)

"Yes |
Has he | affections in him?"—*M for M* iii 1 107

"Alack
I love myself Wherefore? for any good?"
Rich III v 3 187

"What,
Are there no posts despatch'd for (480) Ireland?"
Rich II ii 2 103.

So arrange

"North Why?
I's he | not with | the quéén? |
Percy NÓ, my | good lórd."
Ib ii 3 512

"Fie,
There's no such man, it is impossible"
Othello, iv 2 134

"And such a one do I profess myself,
For, sir,
It is as sure as you are Roderigo"
Othello, i 1 55, *Lear*, i. 1 56

Perhaps we ought thus to arrange

"O, sir

Your presence is too bold and peremptory "

I Hen IV 1 3. 17

This is Shakespeare's accentuation of "peremptory "

"*Farewell* [*Exit Banquo*]

Let every man be master of his time"—*Macbeth*, *III* 1 40

"Sir,

I have upon a high and pleasant hill"—*T of A* 1 1 63

"Sirrah,

Get thee to Plashy, to my sister Gloucester "

Rich II 11 2 90

So *Rich III* 1 2 226, 1 4 218

"Great king,

Few love to hear the sin they love to act"—*P of T* 1 1 91

"My dismal scene I needs must act alone

Come, vial"—*R and J* *IV* 3 20

"Come, Hastings, help me to my lodging O "

Poor Clarence"—*Rich III* 11 1 133

"For Hecuba!

What's Héc | ubá | to him, | or he | to Hécuba (469)?"

Hamlet, 11 2 584

"If thou hast any sound or use of voice,

Speak to me"—*Ib* 1 1 129

So *ib* 132, 135 and "O vengeance," *ib* 610, "A scullion" *ib* 616

So we should read

"I'll wait upon you instantly (*Exeunt*) [*To FLAV*] Come hither

Pray you,

How goes," &c —*T of A* 11 1 36

Similarly "Nay, more," *C of E* 1 1 16, "Stay," *T N* 11 1 149, "Who's there?" *Hamlet*, 1 1 1, "Begone," *J C* 1 1 57, "O, Cæsar," *J C* 11 1 281, "Let me work," *J C* 11 1 209, "Here, cousin," *Rich II* *IV* 1 182, "What's she?" *T N* 1 2 35, "Draw," *Lear*, 11 1 32, "Think," *Coriol* 11 3 49

So arrange

"*Viol Hold*, || there's half | my coffer |

Anton

Will you | deny | me now?"

T N 111 4 38

"So, || I am sat | isfied, | give me | a bowl | of wine "

Rich III *v* 3 72

"*Ratcliffe*, || abóut | the míd | of níght | come to | my tent."
Rich III 77, 209

The excitement of Richard gives rise to several interjectional lines of this kind in this scene

A short line sometimes introduces a quotation

"If Cæsar hide himself, shall they not whisper,
Lo, Cæsar is afraid?"—*J C* 11 2 101

"Did scowl on gentle Richard No man cried
'God save him'"—*Rich II* v 2 28

Perhaps we should arrange as follows

"He'll spend that kiss
 Which is my heaven to have
Come [applying the asp to her bosom]
Thou mortal wretch,
 With thy sharp teeth this knot intrinsicate
 Of life at once untie"—*A and C* v 2 306

This seems better than scanning the words from "which" to "wretch" as one line, either (1) as an ordinary line, with "come, thou mor | tal wretch," or (2) as a trimeter couplet, making "come" a dissyllable

So it is better to arrange

"*Buckingham,*
I pritheè pardon me
 That I have giv'n no answer all this while"
2 Hen VI v 1 32

Merely with a special view to mark a solemn pause Shakespeare writes

"So, as a painted tyrant Pyrrhus stood,
 And, like a neutral to his will and matter,
Did nothing
 But, as we often see," &c —*Hamlet*, 11 2 504

Such irregularities are very rare

"*Sirrah,*
 A word with you Attend those men our pleasure?"

is the right way to arrange *Macb* 111 1 45, 46 Shakespeare could not possibly (as Globe) make "our pleasure" a detached foot

The ejaculation seems not a part of the verse in

"Hath seiz'd | the wáste | ful king | [O,] what pít | y ís it."
Rich II 111 4. 55

'And hé | himsél'f | not présent | [O,] forefend | it, Gód "'
Rich II iv i 129

See also 498, at end, 503

513 The Amphibious Section When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*—thus

"S The E'ng | lish fórcé, | so please you ||
M Tálle thy | face hénce || Seyton, | I'm sick | at héart "
Macbeth, v 3 19

"*M* Néws, my | good lórd, | fíom Róme ||
Ant Grátes me | the süm ||
Cleo Nay, hear | them, A'n | toný"—*A and C* i i 19

"*B* Who's thére? |
M A friend ||
B Whát, sir, | not yét | at rést? || The king's | abéd "
Macbeth, ii i 10

"*Kent* This óff | íce tó you ||
Gent I' will | talk fíir | ther with || you ||
Kent No, | do not"—*Lear*, iii i 42

"*Gent* Which twáin | have brought | her tó ||
Edg Hail, gént | le sár |
Gent Sir, spéed | you, whát's | your will? "
Lear, iv 6 212

"*Prosp* Agáinst | what shóuld | ensue ||
Mir How cáme | we ashóre? ||
Prosp By Pró | vidence | divíne "
Temp i 2 158

"*Claud* And hug | it ín | my arms ||
Is Thére spáke | my bró | ther, || there | my fa | ther's gráve '
M for *M* iii i 86

"*E* How fares | the prínce? ||
Mess Well, mdd | am, and | ín héalth || *Duch* Whát is |
thy news, then?—*Rich III* ii 4 40

"*Brut* That oth | er men | begín ||
Cas Then léave | him out || *Casca* Indéed | he is | not fít '
J C ii i 153

Probably—

"*Macb* And break it | to our hope || *I will* | not fight | with thée '
Macd Then yield | thee, cóward"—*Macbeth*, v 8 22

Compare also *Macbeth*, i 4 43, 44, ii 3 75, 101-2, iii i 18 19, 2 12-13, 4 12, 15, 20, 151, 7 *C* ii 4. 16, 17, *Coriol* iii 2 6, *Othello*, iii 3 282, &c

In the following instance the first "still" is emphatic

"*Olv* As hówl | ing aft | er músic ||
Duke *Still* | so críú || el'
Olv Still | so con | stant, lord*"
T N v i 113

Sometimes a section will, on the one side, form part of a regular line, and, on the other, part of a trimeter couplet

"*Hor* Of mine | own eyes || *Mar* *It's it | not like | the king* ||
Hor As thou | art tó | thyself"—*Hamlet*, i i 58, 59
"*Ophel* In hon | oura | ble fáshion | *Pol* *Ay, fash | ion yóu* |
may cáll it || Go to, go to"—*Ib* i 3 112
Ham Nó, it | is strúck || *Hor* *Indéed, | I héard | it nó* , ||
then it | draws néar | the séason —*Ib* i 4 4

In the last example, "indeed," when combined with what follows is a detached interjection (512)

514 Interruptions are sometimes not allowed to interfere with the completeness of the speaker's verse

This is natural in dialogue, when the interruption comes from a third person

"*Polon* Pray you | be róund | with him |
(*Ham* [*Within*] Mother, mother, mother')
Queen I'll war | rant you"
Hamlet, iii 4 5, 6

Or, when a man is bent on continuing what he has to say

"*Ham* Rashly—and that should teach us
There's a divinity that shapes our ends,
Rough-hew them how we will—
(*Hor* That's certain)
Ham Up from my cabin," &c
Hamlet, v 2 11, 12
"*Shy* This is (461) kind | I offer—
(*Bass* This were kindness)
Shy This kind | ness will | I show
M of V i 3 143
"*King R* Rátcliffe— |
(*Rat* My lord)
King R The sún | will nó | be séen | to day'
Rich III v 3 281

difficulty in knowing to be an *aside*. Thus, in a scene where there are no other rhyming lines, Queen Margaret is evidently intended to utter *Rich III* iv 4 16, 17, 20, 21, as *asides*, though there is no notice of it. One of the lines even rhymes with the line of another speaker.

“Q *Eliz* When didst thou sleep, when such a deed was done?”

Q *Marg* When holy Harry died, and my sweet son ”
Rich III iv 4 24, 25

Queen Margaret does not show herself till line 35, as also in *Rich III* i 3 till line 157, though in the latter scene the *asides* do not rhyme.

515 a. **Prose** Prose is not only used in comic scenes, it is adopted for letters (*M of V* iv 1 149-66), and on other occasions where it is desirable to lower the dramatic pitch for instance, in the more colloquial parts of the household scene between Volumnia and Virgilia, *Coriol* i 3, where the scene begins with prose, then passes into verse, and returns finally to prose. It is also used to express frenzy, *Othello*, iv 1 34-44, and madness, *Lear*, iv 6 130, and the higher flights of the imagination, *Hamlet*, ii 2 310-20.

SIMILE AND METAPHOR.

516 **Similarity**—In order to describe an *object* that has not been seen we use the description of some object or objects that have been seen. Thus, to describe a lion to a person who had never seen one, we should say that it had something like a horse's mane, the claws of a cat, &c. We might say, "A lion is like a monstrous cat with a horse's mane." This sentence expresses a likeness of things, or a *similarity*.

517. **Simile**—In order to describe some *relation* that cannot be seen, *e.g.* the relation between a ship and the water, as regards the action of the former upon the latter, to a landsman who had never seen the sea or a ship, we might say, "The ship acts upon the water as a plough turns up the land." In other words, "The *relation* between the ship and the sea is *similar* to the *relation* between the plough and the land." This sentence expresses *a similarity of relations*, and is called *a simile*. It is frequently expressed thus

"As the plough turns up the land, so the ship acts on the sea."

Def. A Simile is a sentence expressing a similarity of relations.

Consequently a simile is a kind of rhetorical proportion, and must, when fully expressed, contain four terms

A B C D

518 **Compression of Simile into Metaphor**—A simile is cumbersome, and better suited for poetry than for prose. Moreover, when a simile has been long in use, there is a tendency to consider the assimilated relations not merely as *similar* but as *identical*. The *simile* modestly asserts that the re-

lation between the ship and the sea is *like* ploughing. The *compressed simile* goes further, and asserts that the relation between the ship and the sea *is* ploughing. It is expressed thus: "The ship ploughs the sea."

Thus the relation between the plough and the land is *transferred* to the ship and the sea. A simile thus compressed is called a *Metaphor*, i.e. *transference*.

Def. A Metaphor is a transference of the relation between one set of objects to another, for the purpose of brief explanation.

519 Metaphor fully stated or implied —A metaphor may be either fully stated, as "The ship *ploughs* (or *is the plough of*) *the sea*," or implied, as "The winds are the horses that draw *the plough of the sea*." In the former case it is distinctly stated, in the latter implied, that the "plough of the sea" represents a ship.

520 Implied Metaphor the basis of language —A great part of our ordinary language, all that relates to the relations of invisible things, necessarily consists of *implied metaphors*, for we can only describe invisible relations by means of visible ones. We are in the habit of assuming the existence of a certain proportion or *analogy* between the relations of the mind and those of the body. This *analogy* is the foundation of all words that express mental and moral qualities. For example, we do not know how a thought suggests itself suddenly to the mind, but we *do* know how an external object makes itself felt by the body. Experience teaches us that anything which *strikes* the body makes itself suddenly felt. Analogy suggests that whatever *is suddenly perceived comes in the same way* into contact with the mind. Hence the simile—"As a stone strikes the body, so a thought makes itself perceptible to the mind." This simile may be compressed into the *full* metaphor thus, "The thought struck my mind," or into the *implied* metaphor thus, "This *is a*

striking thought" In many words that express immaterial objects the implied metaphor can easily be traced through the derivation, as in "excellence," "tribulation," "integrity," "spotlessness," &c

N B The use of metaphor is well illustrated in words that describe the effects of sound Since the sense of hearing (probably in all nations and certainly among the English) is less powerful and less suggestive of words than the senses of sight, taste, and touch, the poorer sense is compelled to borrow a part of its vocabulary from the richer senses Thus we talk of "a *sweet* voice," "a *soft* whisper," "a *sharp* scream," "a *piercing* shriek," and the Romans used the expression "a *dark-coloured* voice,"* where we should say "a *rough* voice"

521 Metaphor expanded—As every *simile* can be *compressed* into a *metaphor*, so, conversely, every *metaphor* can be *expanded* into its *simile* The following is the rule for expansion It has been seen above that the simile consists of four terms In the third term of the simile stands the subject ("ship," for instance) whose unknown predicated relation ("action of ship on water") is to be explained In the first term stands the corresponding subject ("plough") whose predicated relation ("action on land") is known In the second term is the known relation The fourth term is the unknown predicated relation which requires explanation Thus—

the plough	turns up the land,	so	the ship	acts on the sea
Known subject	Known predicate		Subject whose predicate is unknown	Unknown predicate

Sometimes the fourth term or unknown predicate may represent something that has received no name in the language Thus, if we take the words of Hamlet, "In my mind's eye," the metaphor when expanded would become—

* "*Vox facta.*"

As	the body	is enlightened by the eye,	so	the mind	is enlightened by a certain percep- tive faculty
	Known subject	Known predicate		Subject whose predicate is un- known	Unknown predi- cate

For several centuries there was no word in the Latin language to describe this "perceptive faculty of the mind." At last they coined the word "imaginatio," which appears in English as "imagination." This word is found as early as Chaucer, but it is quite conceivable that the English language should, like the Latin, have passed through its best period without any single word to describe the "mind's eye."

522 The details of the expansion will vary according to the point and purpose of the metaphor. Thus, when Macbeth (act iii sc i) says that he has "given his eternal jewel to the common enemy of man," the point of the metaphor is apparently the pricelessness of a pure soul or good conscience, and the metaphor might be expanded thus—

"As a jewel is precious to the man who wears it, so is a good conscience precious to the man who possesses it"

But in *Rich II* i i 180, the same metaphor is expanded with reference to the necessity for its safe preservation —

"A jewel in a ten times barr'd up chest
Is a bold spirit in a loyal breast"

523 Personal Metaphor—There is a universal desire among men that visible nature, *e g* mountains, winds, trees, rivers and the like, should have a power of sympathising with men. This desire begets a kind of poetical belief that such a sympathy actually exists. Further, the vocabulary expressing the variable moods of man is so much richer than that which expresses the changes of nature that the latter borrows from the former. Hence the *morn* is said to *laugh*, *mountains* to *frown*, *winds* to *whisper*, *rivulets* to *prattle*

oaks to sigh Hence arises what may be called **Personal Metaphor**

Def A Personal Metaphor is a transference of personal relations to an impersonal object for the purpose of brief explanation

524 **Personal Metaphors expanded**—The first term will always be “a person,” the second, the predicated relation properly belonging to the person and improperly transferred to the impersonal object, the third, the impersonal object Thus—

“As a person frowns, so an overhanging mountain (looks gloomy)

“As a child prattles, so a brook (makes a ceaseless cheerful clatter)”

525 **Personifications**—Men are liable to certain feelings, such as shame, fear, repentance and the like, which seem *not* to be originated by the *person*, but to come upon him from without For this reason such *impersonal* feelings are in some languages represented by *impersonal* verbs In Latin these verbs are numerous, “*pudet*,” “*pigct*,” “*tædet*,” “*pœnitet*,” “*libet*,” &c In Early English they were still more numerous, and even now we retain not only “it snows,” “it rains,” but also (though more rarely) “*me-thinks*,” “*meseems*,” “it shames me,” “it repents me” Men are, however, not contented with *separating* their feelings from their own *person*, they also feel a desire to account for them For this purpose they have often imagined as the causes of their feelings, Personal Beings, such as Hope, Fear, Faith, &c Hence arose what may be called *Personification*

In later times men have ceased to believe in the personal existence of Hope and Fear, Graces and nymphs, Flora and Boreas, but poets still use Personification, for the purpose of setting before us with greater vividness the invisible operations of the human mind and the slow and imperceptible processes of inanimate nature

Def Personification is the creation of a fictitious Person in order to account for unaccountable results, or for the purpose of vivid illustration

526 Personifications cannot be expanded—The process of expansion into simile can be performed in the case of a Personal Metaphor, because there is implied a comparison between a Person and an impersonal object. But the process cannot be performed where (as in Personifications) the impersonal object has no material existence, but is the mere creation of the fancy, and presents no point of comparison. "A frowning mountain" can be expanded, because there is implied a comparison between a mountain and a person, a gloom and a frown. But "frowning Wrath" cannot be expanded, because there is no comparison.

It is the essence of a metaphor that it should be literally false, as in "a frowning mountain." It is the essence of a personification that, though founded on imagination, it is conceived to be literally true, as in "pale fear," "dark dishonour." A painter would represent "death" as "pale," and "dishonour" as "dark," though he would not represent a "mountain" with a "frown," or a "ship" like a "plough."

527 Apparent Exception—The only case where a simile is involved and an expansion is possible is where a person, as for instance Mars, the God of War, is represented as doing something which he is not imagined to do literally. Thus the phrase "Mars mows down his foes" is not literally true. No painter would represent Mars (though he would Time) with a scythe. It is therefore a metaphor and, as such, capable of expansion thus—

"As easily as a haymaker mows down the grass, so easily does Mars cut down his foes with his sword."

But the phrase "Mars slays his foes" is, from a poet's or painter's point of view, literally true. It is therefore no metaphor, and cannot be expanded.

528 Personification analysed—Though we cannot expand a Personification into a simile, we can explain the details of it. The same *analogy* which leads men to find a correspondence between *visible* and *invisible* objects leads them also to find a similarity between *cause* and *effect*. This belief, which is embodied in the line—

“Who drives fat oxen should himself be fat,”

is the basis of all Personification. Since fear makes men look pale, and dishonour gives a dark and scowling expression to the face, it is inferred that Fear is “pale,” and Dishonour “dark.” And in the same way Famine is “gaunt,” Jealousy “green-eyed,” Faith “pure-eyed,” Hope “white-handed.”

529 Good and bad Metaphors—There are certain laws regulating the formation and employment of metaphors which should be borne in mind.

(1) *A metaphor must not be used unless it is needed for explanation or vividness, or to throw light upon the thought of the speaker.* Thus the speech of the Gardener, *Rich II* 111 4 33,—

“Go then, and like an executioner

Cut off the heads of our fast growing sprays,” &c

is inappropriate to the character of the speaker, and conveys an allusion instead of an explanation. It illustrates what is familiar by what is unfamiliar, and can only be justified by the fact that the gardener is thinking of the disordered condition of the kingdom of England and the necessity of a powerful king to repress unruly subjects.

(2) *A metaphor must not enter too much into detail* for every additional detail increases the improbability that the correspondence of the whole comparison can be sustained. Thus, if King Richard (*Rich II* v 5 50) had been content, while musing on the manner in which he could count time by his sighs, to say—

“For now hath Time made me his numbering clock,”

there would have been little or no offence against taste
But when he continues—

“My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial’s point,
Is pointing still, in cleansing them from tears
Now, *sun*, the sound that tells what hour it is
Are clamorous groans which strike upon my heart,
Which is the bell,”—

we have an excess of detail which is only justified because it illustrates the character of one who is always “studying to compare,”* and “hammering out” unnatural comparisons

(3) *A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture*

“Here lay Duncan,
His silver skin laced with his golden blood,
there the murderers
Steep’d in the colours of their trade, *their daggers*
Unmannerly breech’d with gore”—*Macbeth*, II 3 117

There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech’d legs*. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

(4) *Two metaphors must not be confused together, particularly if the action of the one is inconsistent with the action of the other*

It may be pardonable to *surround*, as it were, one metaphor with another. Thus, fear may be compared to an *ague-fit*, and an *ague-fit* passing away may be compared to the *overblowing* of a storm. Hence, “This *ague-fit* of fear is *overblown*” (*Rich II* III 2 190) is justifiable. But

“Was the hope drunk
Wherein you dressed yourself? Hath it slept since?”
Macbeth, I 7 36

* “I have been *studying* how I may compare
This prison where I live unto the world
* * *

I cannot do it yet I’ll *hammer it out*”—*Rich II* V 5 1

is, apart from the context, objectionable, for it makes Hope a person and a dress in the same breath. It may, however, probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression—

“ I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon ”

(5) *A metaphor must be wholly false, and must not combine truth with falsehood*

“ A king is the pilot of the state,” is a good metaphor
“ A careful captain is the pilot of his ship,” is a bad one. So

“ Eie my tongue
Shall wound mine honour with such feeble wrong,
Or sound so base a parle,”—*Rich II* i i 190

is objectionable. The tongue, though it cannot “wound,” can touch. It would have been better that “honour’s” enemy should be intangible, that thereby the proportion and the perfection of the falsehood might be sustained. Honour can be wounded intangibly by “slander’s venom’d spear” (*Rich II* i i 171), but, in a metaphor, not so well by the tangible tongue. The same objection applies to

“ Ten thousand bloody crowns of mothers’ sons
Shall ill-become the flower of England’s face,
Change the complexion of her maid pale peace
To scarlet indignation, and bedew
Her pastures’ grass with faithful English blood ”
Rich II iii 3 96

If England is to be personified, it is England’s blood, not the blood of ten thousand mothers, which will stain her face. There is also a confusion between the blood which mantles in a blush and which is shed, and, in the last line, instead of “England’s face,” we come down to the literal “pastures’ grass.”

(6) Personifications must be regulated by the laws of personality. No other rule can be laid down. But exaggerations like the following must be avoided.—

“Comets, importing change of times and states,
 Brandish your crystal tresses in the sky,
 And with them scourge the bad revolting stars ”

I *Hen VI* 1 1 2

The Furies may be supposed to scourge their prostrate victims with their snaky hair, and comets have been before now regarded as scourges in the hand of God. But the liveliest fancy would be tasked to imagine the stars in revolt, and scourged back into obedience by the crystal hair of comets.

NOTES AND QUESTIONS *

MACBETH, ACT III

SCENE I

- LINE
3 'Thou *play'st* most foully for't' Expand the metaphor into its simile (Grammar, 521)
- 14 "And *all*-thing unbecoming" See "All" (Grammar) What is there remarkable in this use of *all*? Comp III 2 11—"Things without *all* remedy"
- 15 "A *solemn* supper" Modernize Trace the present meaning from the derivation Compare
"A *solemn* hunting is in hand"—*T A II I 112*
- 17 "To *the which*" What is the antecedent to *the which*? Why do we say *the which*, but never *the who*? (Grammar, "Which," 270)
- 25 "*The better*" When do we add *the* to a comparative? (Grammar, 94) Can *the* be explained here?
- 44 "*While* then" (See 137) Compare
"He shall conceal it
Whiles you are willing it shall come to note"
T N IV 3 29
- Illustrate from Greek and Latin
- 49 "To be thus thus is nothing but *to be safely thus*" Explain the grammatical construction of the last clause (See 385)
- 51 "Which *would* be feared" Modernize *would* Explain (Grammar, 329) the Elizabethan usage
- "'Tis much *he dares*" Is there any object to "he dares"? (244.)

* The numbers refer to the paragraphs of the Grammar

LINE

- 52 "And to that dauntless temper of his mind." Meaning of?
(See Grammar, "To ")
54. "None *but he*" Illustrate this construction by Shakespeare's
use of *except* (See Grammar, "But ")
- 56 " And, under him,
My genius is rebuked, as, it is said,
Mark Antony's was by Cæsar "
- See *A and C* ii 3 20—30 Trace the meaning of
genius from its derivation
- 65 "For Banquo's issue have I *filed* my spirit" Meaning of?
Give similar instances of the dropping of the prefix (See
Prosody, 460)
- 72 "Champion me to the utterance" Meaning of? Trace the
meaning of *champion* and *utterance* from the derivation
What historical inference may be drawn from the fact that
both these words are derived from the French? Mention a
similar inference contained in the dialogue between Gurth
and Wamba in "Ivanhoe "
- 75 "So *please* your highness " Parse *please* (See 297)
- 81 "How you were borne in hand, how cross'd, the instruments "
Is this an Alexandrine? (See Prosody, 468 , and compare
"My books and instruments shall be my company "
T of Sh i i 82)
"Like labour with the rest, where the other instruments "
Coriol i i 104
"I But now thou seem'st a coward
P Hence, vile instrument "—*Cymb* iii 4 75
"Borne in hand" Meaning?
"The Duke
Bore many gentlemen, myself being one,
In hand and hope of action"—*M for M* i 4 52
We do not now say "to *bear* in hope," but "to *keep* a
person in hope, suspense," &c So a rich hypocrite,
pretending illness to squeeze presents out of his expectant
legates, is said to—
"Look upon their kindness, and take more
And look on that, still *bearing them in hand*,
Letting the cherry knock against their lips "
B J Fox, i i *unt*

LINE

We still say, to "bear *in* mind," but we generally use "a hand" in this sense

- 83 "To half a soul and to a *notion* crazed" Meaning of *notion* here? Compare

"His *notion* weakens, his discernings
Are lethargied"—*Lea*, 1 4 248

Trace the double meaning of the word from the derivation

- 84 "M Say 'Thus did Banquo' *Murd* You made it known
to us" Scan (See 454)

- 87 "Your patience so predominant in your nature" Scan

- 88 "Are you *so* gospell'd to pray for this good man" Modernize
(See 282)

- 91 "M And beggar'd youis for ever *Murd* We are men, my
hege" Scan

- 95 "The *valued* file" Trace this and other meanings of *file*
from the derivation Explain the meaning and use of
valued (374) Could we say "a valued catalogue?"

- 99 "The gift which bounteous nature hath in him *closed*" Parse
closed (See 460) Compare

"Dance, sing, and in a well-mixed border
Close this new brother of our order"—ROWLEY

What is now the difference between "I have him caught,"
and "I have caught him"? Compare

"And when they had this done"—*St Luke* v 6

- 100 "Particular addition *from* the bill that writes them all alike"
Meaning of *from*? (See Prepositions)

- 103 "Not in the worst rank of manhood, say't" Scan (See 485)

- 108 "Who wear our health but sickly in his life
Which in his death were perfect *Murd* I am one, my
hege"

What is the antecedent to *which*? Scan the second line

- 112 "So weary with disasters, *tugg'd* with fortune" Parse and
explain *tugg'd* How does the meaning differ from the
modern meaning? Compare

LINE

"Both *tugging* to be victors, *breast to breast*"

3 *Hen VI* 11 5 12

and, ~~for~~ the construction

"And, *toil'd with* works of war, retired himself
To Italy"—*Rich II* 1v 1 96

- 113 "That I would *set* my life on any chance" Expand the metaphor Compare •

"Who *sets* me else? By heaven I'll throw at all"

Rich II 1v 1 57

116

"And in such bloody distance,
That every minute of his being thrust
Against my near'st of life"

Expand the metaphor What is meant by "my *near'st of life*?" Illustrate by "home-thrust," and *οικείος*

- 120 "And bid my will *avouch* it" Trace the meaning from the derivation

- 121 "*For* certain friends" Meaning of *for* here? How did *for* become a conjunction?

- 122 "Whose loves I *may* not drop" What is the meaning of *may*? Derive the modern from the original meaning

123

"But wail his fall
Who I myself struck down"

What is the antecedent to *who*? What is there remarkable in the sentence? (Gram 274.)

- 127 "Perform what you command us *First Murd* Though our lives—"

What do you suppose the First Murderer intended to say?
Why did Macbeth interrupt him?

- 128 "Your spirits shine through you Within this hour at most." Scan

- 130 "The perfect *spy* of the time" Apparently in this difficult passage *spy* is put for "that which is spied," "knowledge"

- 132 "Always thought" Parse *thought* Illustrate the construction from Greek *

"*From* the palace" *From*, how used?

* Liddell and Scott δοκῶ, 11 4

LINE

- 138 "I'll come to you anon We are resolved, my lord "
 Perhaps "t'you anón" is to be considered as one foot
 If not, how can this verse be scanned? (See 500) What
 is the emphatic word in the Murderer's reply?

SCENE 2

- 3 "Say to the king, *I would attend his leisure*" Modernize the
 latter words Trace the different meanings of *attend* from
 the derivation What is the exact meaning of *would*?
- 9 "Lady M 'Tis safer to be that which we destroy
 Than by destruction dwell in doubtful joy

Enter MACBETH

How now, my lord! Why do you keep alone?"

Illustrate the character of Lady Macbeth from her words
 before and after the entrance of her husband Why and
 when, for the most part, does Shakespeare use rhyme?

- 11 "With them they think on Things without *all* remedy"
 Scan What is the object of *on*? (See 242) How is *all*
 used?
- 16 "But let the frame of things disjoint, both the worlds suffer"
 Perhaps a pause is intended after "let" "But let—yes,
 even the frame," &c In that case "But let" is an un-
 finished verse, and the rest is a complete verse In the
 Fol 1623 the first line ends with "disjoint," containing
four accents When does Shakespeare use verses with *four*
 accents (505-9)?
- 19 "That shake us nightly, better be with the dead" Scan
 How can you justify an accent on the first syllable in the
 foot "bétter?"
- 21 "Than *on the torture* of the mind *to lie*
 In restless *ecstasy* Duncan is in his grave"

What suggested the expression "*to lie on the torture* of the
 mind"? Trace this, as well as the modern, meaning of
ecstasy from the derivation Compare

"Where violent sorrow seems
 A modern *ecstasy*"—*Macbeth*, iv 3 170.

LINE

Give instances of classical words restricted in meaning by modern, compared with Elizabethan, usage (See Introduction) Scan the latter line

- 27 "Gentle *my lord*" Explain and illustrate the position of *my* (See 13)
- 29 "Be bright and *jovial* among your guests to-night" Trace the meaning from the derivation Give words similarly derived Scan
- 30 "Let your remembrance apply to Banquo" Scan (See Prosody, 477)
- 38 "Nature's copy" Meaning of? Comp *T N* 1 5 257
 "'Tis beauty truly blent whose red and white
 Nature's own sweet and cunning hand laid on"
- 40 "Ere the bat hath flown
 His *clouster'd flight*"
 What is alluded to?
- 42 "The *shard-borne* beetle" *Shard* is *scale* Ben Jonson talks of "*scaly* beetles with their habergeons" And in *Cymb* iii 2 20, "The *sharded* beetle" is opposed to "the *full winged* eagle"
- 46 "*Seeling* night" To *seel* was "to close the eyelids of hawks partially or entirely by passing a fine thread through them, *siller*, Fr This was done to hawks till they became tractable"—NARES
- 48 "*Cancel* and tear to pieces that great *bond*" Comp *Rich III* iv 4 77 "*Cancel* his *bond* of life" *Macbeth* iv 1 99
 "Shall live the *lease* of nature" And—
 "Through her wounds doth fly
 Life's lasting date from *cancell'd* destiny"—*R of L*
 Explain the meaning of the expression here, and trace the meaning of *cancel* from the derivation
- 54 "Hold *thee* still" Modernize (See 20)

SCENE 3

- 3, 4 "To the direction just" Meaning of *to*? (See 187)
- 5 "Now spurs the *lated* traveller apace" Modernize Illustrate by similar instances the shortening of the word.

LINE

- 10 "Within the *note* of expectation " This may perhaps mean,
 "the memorandum or list of expected guests " Compare
 "I come by *note* "—*M of V* iii 2 140
 "That's out of my *note* "—*W T* iv 3 49
 Otherwise it may mean "the boundary," "limit "
 Compare
 "Within the prospect of belief"—*Macbeth*, i 3 74

SCENE 4

- 1 "Sit down *at first*
And last the hearty welcome "
 Compare 1 *Hen VI* v 5 102
 "Ay grief I fear me *both at first and last* "
 Meaning of? What distinction is now made between *first*
 and *at first*, *last* and *at last* ?
- 5 "Our hostess keeps her state, *but* in best time
 We will require her welcome "
 Show, from the antithesis implied in *but*, what is meant by
 "*keeping her state* " Compare
 "The king caused the queene to keepe the estate, and
 then sate the ambassadors and ladies, as they were
 marshalled by the king, who would not sit, but walked
 from place to place making cheare"—HOLINSHEAD,
quoted by CLARK and WAIGHI
- The "state" was used technically to mean "a canopy "
- 11 "Be *large* in mirth " Modernize Illustrate from *largess*
- 12 "The table round There's blood upon thy face *M 'Tis*
Banquo's then " What name has been given, and why, to
 this arrangement of the parts of verses? Compare lines 15,
 20, 51, 69, which are similarly arranged (See Prosody,
 513)
- 13 "'Tis better thee without than he within " Meaning? Com
 ment on the syntax (See 206, 212)
- 23 "As broad and *general* as the casing air " Compare 2 *Hen VI*
 v 2 43
 "Now let the *general* trumpet blow his blast."

LINE

Meaning of *general*? Modernize What is the difference between "general," "universal," and "common"?

- 34 "The feast is sold
That is not often vouch'd, while 'tis *a-making*,
'Tis given with welcome to feed were best at home"
- Analyse the sentence, and show the confusion of two constructions Whence arose the use of *a*, as in *a making*?
(See 140) Scan the last line
- 36 "*From* thence" Meaning of *of*? (See 158)
- 42 "*Who* may I rather challenge for unkindness" Is *who* always used for *whom*? Whence arises the difference between *may*, in "*may* I challenge," as here, and "I may challenge"?
- 57 "You *shall* offend him" Modernize What is the present rule for the use of *shall* with respect to the second and third persons? How did the rule arise? (See 317)
- 61 "This is the *very* painting of your fear" Modernize Trace from the derivation the Elizabethan meaning, and hence the modern meaning, as in "His *very* dog deserted him"
- 64 "Impostors to true fear" Meaning of *to*? (See 187)
- 66 "*Authorized* by her grandam" Compare for the accent—
"His madness so with his authorized youth"—*L C* 15
"*Authorizing* thy trespass with compaie"—*Sonn* 35*
- 75 "Ere human statutes purged the *gentle* weal" How is *gentle* used? If the *weal* was already *gentle*, how did it require to be *purged*?
- 79 "The times have been
That, when the brains were out, the man would die"
Modernize *that* Illustrate this use (See 284.)
- 81 "With *twenty* mortal murders on their crowns" Why *twenty*?
(See above, line 27)
- 87 "To those that know me Come, love and health to all" Scar this and the previous line

* Neither of these passages is conclusive, as *authorize* coming at the beginning of the verse may have the accent on the first syllable Add therefore

'His rudeness so with his *authorized* youth"—*L C* 15

LINE

- 91 "We thurst" *Thurst* is not used elsewhere by Shakespeare in the sense of "drinking a health" [? "first"]
- 95 "Thou hast no *speculation* in those eyes" Illustrate from this use of *speculation* the general difference between the Elizabethan and the modern use of classical words (See Introduction)
- 98 "Only" Probably transposed (See Grammar, 420)
- 99 "What man *dare*" Why not *dares*? Compare
 "Let him that *is* no coward
 But *dare* maintain"—1 *Hen VI* ii 4. 32
 (*Dare* occurs thus three times in the unhistorical plays, *dares* thirty times In the historical plays *dare* eight, *dares* seven times)
- 105 "If trembling I *inhabit*, then *protest* me" No other instance has been given where *inhabit* means "linger at home" Shakespeare may, however, have derived this use of the word from *οἰκουρεῖν* ("to be a stay at-home" as opposed to "going out to war") through NORTH'S *Plutarch*, 190 —
 "The home tarrners and house doves," &c
 Trace this and the modern meaning of *protest* from the derivation Comp *M Ado*, v i 149
 "I will *protest* your cowardice"
- 106 "The baby of a girl" *Baby* was sometimes used for "doll"
 "And now you cry for't
 As children do for *babies* back again"
 B and F (HALLIWELL)
- 109 "You have displaced the mirth, broke the good meeting"
 What is here contrary to common usage? (See 343)
- 112 "You make me *strange*"
 Even to the disposition that I *owe*"
 Comp *C of E* ii 2 151
 "As *strange* unto your town as to your talk"
Owe is frequently used for *ow(e)n*, as *ope* for *open* Comp *debeo* from *de* and *habeo*
- 122 Why does not Lady Macbeth continue her expostulations when she is alone with her husband?

LINE

124. "Augurs and understood *relations*" Comp below, iv 3 173*"O, relation**Too nice, and yet too true"*The utterances of birds are apparently called *relations*126 "What is the night?" Illustrate this use of *what* (See 252)129 "Did you send to him, *sir*?" Why does Shakespeare here make Lady Macbeth thus address her husband?133 "And betimes I will to the weird sisters" This line must probably be scanned by pronouncing *weird* as two syllables (See Prosody) In the Folio *weird* is spelt *weyard* Comp
ii i 20*"I dreamt last night of the three weird sisters"*138 "*Returning* were as tedious as *go o'er*" Parse *returning* and *go*

141 "You lack the season of all natures, sleep" Illustrate from this and other passages the practical and unimaginative character of Lady Macbeth, as contrasted with her husband Compare with this v i Compare also ii 2 67 "A little water clears us of this deed," and v i 35 "Yet here's a spot," and, in the same scene, "What, will these hands ne'er be clean?" In what sense may such lines as ii 2 67, iii 4 141, be called specimens of "irony"?

Compare also Duncan speaking of the *first* (not of the *second*) Thane of Cawdor*"There's no art**To find the mind's construction in the face*

He was a gentleman on whom I built

An absolute trust"—i 4 11

In the same scene, i 58, Duncan says of Macbeth, "It is a peerless kinsman"

Other instances of Shakespearean "irony" may be found in *Rich III* iii 2 67, *Coriol* iii i 19, *1 Hen IV* ii 4 528, compared with *2 Hen IV* v 5 51, *A and C* i 2 32, compared with *Ib* v 2 330, *T of A* i 2 92, *Rich III* i 2 112, and *Ib* iv i 82, *Macbeth*, ii 3 97-100, and *Ib* v 2 22, *Rich III* iii i 110

SCENE 5

LINE

1 Why does Shakespeare make the witches speak in a different metre from the rest of the play? Illustrate from the *A Midsummer Night's Dream* and the *Tempest*

7 "Close contriver of all harms" Meaning of *close*? Comp *Cymb* III 5 85 "Close villain, I'll have thy secret"

11 "All you have done
Hath been but for a wayward son"

Illustrate this from Lady Macbeth's description of her husband, I 5 Contrast the character of Macbeth with that of Richard III

24 "There hangs a vaporous drop profound" Perhaps *mysterious*

32 "And you all know *security*,
Is mortals' chiefest enemy"

Trace the modern meaning of *security* from the derivation
What does it mean here? Illustrate from Milton's *Allegro*

SCENE 6

2 "Only I say" Probably transposed as above

4 "Was pitied of Macbeth" Modernize Account for this use of *of*

8 "Who cannot *want* the thought how monstrous" Scan (See Prosody, 477) Compare, for the meaning of *want*, *W T* III 2 55

19. "I think they should find" Modernize Explain the difference between the Elizabethan and the modern *should* (See 326)

"An't please heaven." Explain *an't* (See 101)

21 "He *fail'd* his presence" Comp *Lear*, II 4 143

"I cannot think my sister in the least
Would *fail* her obligation"

How is *fail* now used when it takes an object after it?

27 "Received of the most pious Edward" (See line 4)

LINE

- 30 "Is gone to pray the holy king upon his aid" Unless it can be shown that *upon* is sometimes used for *on*, this line, as it stands, is an Alexandrine
- 35 "Free from our feasts and banquets bloody knives" Comp *Timon of A* v 1
 "Rid me these villains from your companies"
 Also perhaps *Tempest*, Epilogue "Prayer which frees all faults"
- 36 "Do faithful *homage*" Trace the modern and ancient meaning from the derivation
- 38 "Hath so *exasperate* the king" Why is the *d* omitted? (See 343)
- 40 "And with an *absolute* 'Sir, not I'" Compare "an absolute 'shall'"—*Coriol* iii 1 Also, "an *absolute* and excellent horse"—*Hen V* iii 7, "I am *absolute* 'twas very Cloten"—*Cymb* iv 2 Trace the different meanings from the derivation.
- 42 "*As who* should say" (See 257)

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ANTONY AND CLEOPATRA

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[illegible]

AS YOU LIKE IT

[illegible]

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vii	4	178	ii	62	†11	v	62	356	ii	7	†225
vii	31	2	ii	100	†5	v	71	199	ii	88	483
vii	48	196	ii	127	†19	v	94	†287	ii	91-94	†500
vii	52	83	ii	144	21*	v	118	501	ii	110	356
vii	68	†89	ii	147	492	v	122	†494	ii	115	†274
vii	73	(4)	ii	162	{216 416}	ACT IV			iii	15	†81
vii	75	†287	ii	163	443	i	7	(9)	iv	5	†490
vii	83	†456	ii	182	328	i	{31} {40} {51}	(1)	iv	{21} {22}	416
vii	88	{†343 †500}	ii	187	†284	i	52	†170	iv	56	174
vii	96	467	ii	188	271	i	60	†372	iv	63	†221
vii	99	†474	ii	196	†193	i	100	†243	iv	72	†113
vii	101	(1)	ii	236	†19†	iii	6	510	iv	108	†92
vii	104	100	ii	261	†329	iii	10	†178	iv	125	†469
vii	119	270	ii	268 74	511	iii	12	115	iv	140	†189
vii	132	4	ii	269	20, 21	iii	16	382	iv	150	†474
vii	139	407	ii	320-2	(7)	iii	21	†457	iv	167	400
vii	143	†471	ii	330	†274	iii	25	501	iv	170	†403
vii	{146} {148}	83	ii	362	(8)	iii	34	430	iv	171	354
vii	159	90	iii	411	224	iii	36	†468	iv	178	12
vii	{168} {169}	†513	iii	3	92	iii	{50} {51}	412	iv	201	†513
			iii	10	294				iv	218	567

(1) Folio, 'and'

(2) Compare

iv 1 20

(3) *Hamlet*, 1 2 182

(4) "Wearers for" "w.cary"

(5) *Ruhs III* 1 2 217

(6) See 1 2 52

(7) *Ruhs II* v 5 55(8) *Id* v 1 23(9) *Macbeth*, iv 3 178

COMEDY OF ERRORS

ACT I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc.	Line	Par	II	180	158	I	39	319	I	79	484
I	16	512				I	60	466	I	138	417
i	33	216	ACT III			I	65	456	I	153	178
I	39	480	I	7	382	I	95	480	I	170	24
i	52	280	I	{24}	502	II	7	400	I	181	29
L	53	271	I	{25}		II	{42}		I	196	469
I	64	434	I	40	502	II	{43}	460	I	198	216
I	85	251	I	47	502	IV	3	460	I	222	467
I	86	202	I	50	502	IV	66	226	I	230	270
I	105	344	I	51	502	IV	152	329	I	268	196
I	151	453	I	52	502				I	282	349
II	2	490	I	54	502	ACT V			I	283	244
II	37	260	i	72	502	I	10	20	I	308	344
II	42	37	I	74	430	I	11	354	I	313	343
II	46	344	I	90	57	I	25	349	I	357	471
			II	30	175	I	46	490	I	358	477
			II	186	422				I	360	477
ACT II						I	69	{22 333 430}	I	379	299
I	33	12	ACT IV						I	388	343
II	43-45	75	I	12	361						
II	153	263									

CORIOLANUS

ACT I			I	108	419	I	200	501	I	251	†1984	
			I <th>115</th> <th>†197</th> <td></td> <td>I<th>201</th><th>†467</th><td>I<th>255</th><th>492</th></td></td>	115	†197		I <th>201</th> <th>†467</th> <td>I<th>255</th><th>492</th></td>	201	†467	I <th>255</th> <th>492</th>	255	492
I <th>18</th> <td>{302 367}</td> <td>I<th>118</th><th>†512</th><td></td><td>I<th>207</th><th>470</th><td></td><td></td><td>{†482 †484 or †512}</td></td></td>	18	{302 367}	I <th>118</th> <th>†512</th> <td></td> <td>I<th>207</th><th>470</th><td></td><td></td><td>{†482 †484 or †512}</td></td>	118	†512		I <th>207</th> <th>470</th> <td></td> <td></td> <td>{†482 †484 or †512}</td>	207	470			{†482 †484 or †512}
I <th>37</th> <th>†252</th> <td>I<th>123</th><th>†287</th><td></td><td>I<th>209</th><th>24</th><td>I<th>256</th><td></td></td></td></td>	37	†252	I <th>123</th> <th>†287</th> <td></td> <td>I<th>209</th><th>24</th><td>I<th>256</th><td></td></td></td>	123	†287		I <th>209</th> <th>24</th> <td>I<th>256</th><td></td></td>	209	24	I <th>256</th> <td></td>	256	
I <th>40</th> <th>420</th> <td>I<th>124</th><th>†460</th><td></td><td>I<th>215</th><td>{†p 13 (2)}</td><td>I<th>263</th><th>356</th></td></td></td>	40	420	I <th>124</th> <th>†460</th> <td></td> <td>I<th>215</th><td>{†p 13 (2)}</td><td>I<th>263</th><th>356</th></td></td>	124	†460		I <th>215</th> <td>{†p 13 (2)}</td> <td>I<th>263</th><th>356</th></td>	215	{†p 13 (2)}	I <th>263</th> <th>356</th>	263	356
I <th>74</th> <th>†467</th> <td>I<th>126</th><th>†264</th><td></td><td>I<th>217</th><th>†107</th><td>I<th>272</th><td>{†p 13 (3)}</td></td></td></td>	74	†467	I <th>126</th> <th>†264</th> <td></td> <td>I<th>217</th><th>†107</th><td>I<th>272</th><td>{†p 13 (3)}</td></td></td>	126	†264		I <th>217</th> <th>†107</th> <td>I<th>272</th><td>{†p 13 (3)}</td></td>	217	†107	I <th>272</th> <td>{†p 13 (3)}</td>	272	{†p 13 (3)}
I <th>75</th> <th>486</th> <td>I<th>144</th><th>287</th><td></td><td>I<th>218</th><th>472</th><td>I<th>276</th><td>{†p 13 (4)}</td></td></td></td>	75	486	I <th>144</th> <th>287</th> <td></td> <td>I<th>218</th><th>472</th><td>I<th>276</th><td>{†p 13 (4)}</td></td></td>	144	287		I <th>218</th> <th>472</th> <td>I<th>276</th><td>{†p 13 (4)}</td></td>	218	472	I <th>276</th> <td>{†p 13 (4)}</td>	276	{†p 13 (4)}
I <th>82</th> <th>95</th> <td>I<th>158</th><th>†202</th><td></td><td>I<th>220</th><th>484</th><td>I<th>283</th><th>†30</th></td></td></td>	82	95	I <th>158</th> <th>†202</th> <td></td> <td>I<th>220</th><th>484</th><td>I<th>283</th><th>†30</th></td></td>	158	†202		I <th>220</th> <th>484</th> <td>I<th>283</th><th>†30</th></td>	220	484	I <th>283</th> <th>†30</th>	283	†30
I <th>98</th> <td>{†101 (1)}</td> <td>I<th>159</th><th>477</th><td></td><td>I<th>223</th><th>386</th><td></td><td></td><td>{†150 †295}</td></td></td>	98	{†101 (1)}	I <th>159</th> <th>477</th> <td></td> <td>I<th>223</th><th>386</th><td></td><td></td><td>{†150 †295}</td></td>	159	477		I <th>223</th> <th>386</th> <td></td> <td></td> <td>{†150 †295}</td>	223	386			{†150 †295}
I <th>101</th> <th>†420</th> <td>I<th>179</th><th>244</th><td></td><td>I<th>230</th><th>458</th><td></td><td></td><td></td></td></td>	101	†420	I <th>179</th> <th>244</th> <td></td> <td>I<th>230</th><th>458</th><td></td><td></td><td></td></td>	179	244		I <th>230</th> <th>458</th> <td></td> <td></td> <td></td>	230	458			
I <th>102</th> <th>442</th> <td>I<th>193</th><th>†171</th><td></td><td>I<th>231</th><th>†244</th><td>II<th>2</th><td></td></td></td></td>	102	442	I <th>193</th> <th>†171</th> <td></td> <td>I<th>231</th><th>†244</th><td>II<th>2</th><td></td></td></td>	193	†171		I <th>231</th> <th>†244</th> <td>II<th>2</th><td></td></td>	231	†244	II <th>2</th> <td></td>	2	
I <th>105</th> <td>{134 †494}</td> <td>I<th>195</th><th>†321</th><td></td><td>I<th>236</th><th>206</th><td>II<th>4</th><th>12</th></td></td></td>	105	{134 †494}	I <th>195</th> <th>†321</th> <td></td> <td>I<th>236</th><th>206</th><td>II<th>4</th><th>12</th></td></td>	195	†321		I <th>236</th> <th>206</th> <td>II<th>4</th><th>12</th></td>	236	206	II <th>4</th> <th>12</th>	4	12
			I <th>197</th> <th>†501</th> <td></td> <td>I<th>247</th><th>386</th><td>II<th>14</th><th>486</th></td></td>	197	†501		I <th>247</th> <th>386</th> <td>II<th>14</th><th>486</th></td>	247	386	II <th>14</th> <th>486</th>	14	486
L <th>107</th> <td>{†467 †494}</td> <td>I<th>198</th><th>471</th><td></td><td>I<th>248</th><th>†468</th><td>II<th>22</th><th>†494</th></td></td></td>	107	{†467 †494}	I <th>198</th> <th>471</th> <td></td> <td>I<th>248</th><th>†468</th><td>II<th>22</th><th>†494</th></td></td>	198	471		I <th>248</th> <th>†468</th> <td>II<th>22</th><th>†494</th></td>	248	†468	II <th>22</th> <th>†494</th>	22	†494
			I <th>199</th> <th>290</th> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>	199	290							

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
I	24	29	vi	55	†423	I	188	†458	III	110	†401
II	30	†513	vi	60	{ 305 †457	I	202	182	III	128	456
II	31	†512	vi	70	†200	I	216	499	III	131	†462
III	22	†322	vi	72	†285	I	222	†221	III	147	404
III	30	296	vi	81	499	I	235	286	III	157	{ 30 405
III	32	41	vi			I	244	†414	III	163	343
IV	34	503	VII	2	499	I	257	†350	III	167	†494
III	40	420	VII	6	†512	I	262	187	III	183	470
III	44	†494	VIII	7	†500	I	269	†497	III	184	†281
III	46	469	VIII	8	430	I	284	†469	III	190	†198
III	65	400	IX	6	374	II	16	†399	III	192	†492
III	69	{ 46 136	IX	7	492	II	{ 19 20	{ 361 408	III	214	27
III	72	†182	IX	17	477	II	29	384	III	215	175
III	92	†329	IX	36	219	II	30	(8)	III	{ 214 215	383
III	{ 118 120	†231	IX	43	†497	II	35	†442	III	216	431
III	122	144	IX	45	484	II	41	174	III	231	471
IV	2	480	IX	50	†511	II	44	{ 1218 (9)	III	{ 233 236	456
IV	0	†497	IX	52	458	II	80	463	III	238	141
IV	8	†500	IX	55	(5)	II	85	182	III	242	†349
IV	9	460	IX	57	458	II	93	{ 43 77	III	244	23
IV	12	294	IX	58	†497	II	98	20	III	257	290
IV	23	†156	IX	78	†315	II	100	312	III	259	†500
IV	42	474	IX	83	484	II	107	45	III	262	63
IV	43	343	X	13	134	II	{ 111 112	†243	III	263	164
IV	57	†187	X	19	468	II	117	(10)	III	266	†159
IV	58	†457	X	30	†512	II	128	480	III	268	512
V	5	486	X	33	†315	II	129	419			
V	{ 15 -31	232	ACT II			II	136	(11)			
VI	3	†451	I	8	274	III	I	57	I	10	†151
VI	16	{ 35 †513	I	18	407	III	12	270	I	11	†295
VI	19	†283	I	25	(6)	III	16	244	I	23	†223
VI	22	†107	I	51	{ (7) ip 13	III	47	145	I	33	†159
VI	36	{ 217 462	I	91	{ 7 390	III	{ 03 64	(12)	I	35	471
VI	42	†491	I	105	†379	III	89	(1)	I	70	†497
VI	46	64	I	143	(1)	III	107	56	I	{ 90 94	316
VI	{ 50 51	†513	I	152	†343	III	109	†1	I	94	470
			II	180	470				I	90	†149

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Sc.	Line	Par	Sc.	Line	Par	ACT IV			Sc.	Line	Par
i.	101	492	ii	44	12	Sc	Line	Par	vi	13	505
i.	103	†376	ii	50	†287	1	3	295	vi	30	497
i	112	498	ii	51	290	1	{7}		vi.	33	506
i	122	262	ii	52	204	1	{8}	333	vi.	34	219
i	137	508	ii	{53}		1	12	476	vi	35	421
1	144	{†12 †501}	ii	{54}	145	1	14	†494	vi	39	†244
1	146	†243	ii	54	485	1	21	319	vi	40	†159 {†295}
1	161	†150	ii	55	279	1	27	†495	vi	45	440
1	{161 (162)}	†400	ii	71	54	1	47	143	vi	53	348
1	170	411	ii	75	453	i	53	78	vi	63	51
1	195	476	ii	76	†494	1	55	87	vi	68	†473
1	202	†513	ii	81	470	ii	2	410	vi	{70}	
1	206	(13)	ii	83	216	ii	5	†140	vi	{71}	514
1	208	†136	ii	91	†159	ii	13	†287	vi	73	9
1	215	476	ii	105	278	ii	31	†342	vi	79	†513
1	{215 (216)}	81	ii	116	†365	ii	36	†513	vi	85	492
1	221	†494	ii	119	264	ii	48	188	vi	103	†251
1	235	†500	ii	125	216	iii	9	{(14) 295 296}	vi	104	†505
i	251	†466	ii	138	†512	iii	13	†335	vi	{112 (115)}	361
1	259	†399	iii	142	†513	iii	18	(13)	vi	118	486
1	{261 (262)}	24	iii	2	†467	v	14	(15)	vi	131	164
1	280	484	iii	4	382	v	58	510	vi	139	†513
1	298	†1182	iii	6	{†494 †513}	v	63	†349	vi	148	{215 †469}
1	301	†242	iii	8	†494	v	98	287	vii	4	90
1	311	{478 485}	iii	19	202	v	99	†285	vii	8	†11
1	319	343	iii	49	512	v	110	505	vii	14	479
1	327	492	iii	62	63	v	113	†203	vii	40	{†356 484}
1	329	†469	iii	67	482	v	133	187	vii	41	†136
1	334	480	iii	87	475	v	149	484	vii	51	490
ii	6	{477 513}	iii	93	151	v	156	†344	vii	57	†473
ii	12	†129	iii	96	†113	v	157	460	ACT V		
ii	26	468	iii	97	54	v	174	182	1	3	†468
ii	39	{†500 or †494}	iii	104	430	v	197	{p 13 (6)}	i	{5 (6)}	290
			iii	122	471	v	203	181	1	34	434
			iii	124	†442	v	205	†90	1	39	†506
			iii	127	457a	v	214	†430	1	46	†286
			iii	133	{457a 510}	vi	11	498			

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Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par
i.	54	471	iii	21	†161	iii	{143} {144}	†278	vi	{22} {23}	†246
i	62	(17)	iii	{32} {35}	490	iii	{149} {151}	457	vi	23	†494
ii	5	†494	iii	{54} {73}	†442	iii	154	†497	vi	35	†448
ii	8	13	iii	67	469	iii	170	460	vi	40	290
ii	18	458	iii	82	†13	iii	186	419a	vi	41	†495
ii	22	†92	iii	95	423	iii	189	†1	vi	43	†285
ii	41	183	iii	96	†490	iii	192	483	vi	44	227
ii	65	(15)	iii	100	†349	iv	39	492	vi	61	†513
ii	77	†212	iii	105	479	iv	55	†469	vi	69	462
ii	89	294	iii	108	†494	iv	64	143	vi	71	†479
ii	90	†16	iii	115	478	vi	4	238	vi	78	420
ii	95	†151	iii	121	455	vi	5	208	vi	101	480
iii	4	479	iii	125	482	vi	11	†440	vi	128	†13
iii	{7} {8}	†279				vi	15	166	vi	138	†457
iii	11	290									

(1) Folio, "and"

(4) *Othello*, 1 2 22(7) See *A Y L* 11 2 8(10) *Hamlet*, 1 1 182(12) *M of V* 1 1 98

(14) Folio, "appeared"

(16) *J C* 11 3 22(2) *M for M* 14 6 13(5) *A and C* 1 4 40(8) *Hamlet*, v 2 95(3) *J C* 11 2 16

(6) See above, 1 1 272

(9) *M of V* 14 1 406(11) Conversely, 1 *Hen VI* v 4 7(13) *Tempest*, 1 2 200 Ref(15) *J C* 14 3 138(17) 3 *Hen VI* 11 2 46

CYMBELINE

Act I	iv	36	382	v	44	386	vi	209	i
1 24 81	iv	39	405	vi	6	354		Act II	
1 48 465	iv	53	427	vi	8	337	1 61	507	
1 65 279	iv	101	434	vi	36	375	iii 24	247	
1 72 466	iv	112	90	vi	40	224	iii 29	1	
1 96 473	iv	118	189	vi	48	499	iii 59	297	
1 105 244	iv	125	368	vi	59	{ 53 85	iii 68	13	
1 124 382	v	9	467	vi	66	290	iii 80	76	
1 132 508	v	10	484	vi	84	244	iii 101	419a	
1 168 465	v	17	370	vi	116	8	iii 111	148	
iii 7 453	v	25	93	vi	117	247	iii 151	508	
iii 29 224	v	28	478	vi (Hol) 147	340		iii 153	{118 1299	
iv 16 158	v	32	212	vi	165	18	iv 19	434	
iv 17 412	v	41	93						

Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par
i	135	429	ii	140	501	iii	63	†242	v	6r	176
i	143	†470	ii	141	312	iii	66	†470	v	61	{492 (6)
i	154	p 13	ii	142	349	iii	70	†276	v	65	†89
i	158	142	ii	151	194	iii	73	245	v	90	{290 †442
i	161	463	ii	159	†364	iii	74	(5)	v	120	†512
i	168	†364	ii	160	497	iii	85	†501	v	139	149
ii	11	(1)	ii	171	†277	iii	89	457	v	163	492
ii	14	†189	ii	172	443	iii	95	†89	v	173	470
ii	17	244	ii	176	494	iii	101	{†513 453	v	175	178
ii	20	342	ii	179	192	iii	112	513	v	178	†350
ii	21	p 16	ii	180	469	iii	117	472	v	180	17
ii	22	†242	ii	183	†131	iii	119	164	v	186	{†501 †297
ii	23	p 16	ii	184	†506	iii	126	5			
ii	27	†343	ii	185	480	iii	131	57			
ii	35	148	ii	193	†307	iii	133	22			
ii	37	186	ii	198	45c	iv	3	†297			
ii	38	412	ii	207	3	iv	{4 5}	573			
ii	42 9	235	ii	216	304	iv	6	5			
ii	68	294	ii	217	†107	iv	18	†170			
ii	78	{†p 12 (2)	ii	218	†38	iv	21	90			
ii	81	460	ii	219	†339	iv	30	2			
ii	87	490	ii	222	†343	iv	35	†315			
ii	90	246	ii	{228 230}	†513	iv	47	491			
ii	92	{(3) 492	ii	232	468	iv	51	†307			
ii	95	188a	iii	2	109	iv	52	492			
ii	99	419a	iii	8	484	iv	54	216			
ii	{98 101}	†252	iii	17	†376	iv	57	75			
ii	{101 103}	188a	iii	21	{484 (4)	iv	73	{200 423			
ii	105	206	iii	24	497	v	6	500			
ii	111	82	iii	30	199	v	11	149			
ii	112	149	iii	43	82	v	13	†343			
ii	119	{456 †469	iii	45	†315	v	18	350			
ii	120	†315	iii	47 51	415	v	19	24			
ii	124	188	iii	51	200	v	21	p 16			
ii	126	123	iii	59	{490 †368	v	32	†322			
ii	137	15	iii	62	95	v	48	277			
						v	53	427			

ACT II

i	11	11
i	36	482
i	42	208
i	58	{24 400
i	64	168
i	82	275
i	84	478
i	91	507
i	{92 93}	178
i	95	†109
i	112	472
i	114	†16
i	{118 119}	390
ii	2	50
ii	5	479
ii	7	325
ii	10	179
ii	11	167
ii	12	132
ii	26	{247 †468

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Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
11	27	174	11	584	512	11	28	165	111	62	95
11	36	434	11	590	(62)	11	{32}	300	111	75	325
11	44	69	11	593	511	11	{44}		111	78	511
11	67	†399	11	601	220	11	53	97	111	91	24
11	71	†468	11	605	122	11	68	229	111	3	†285
11	80	†297	11	607	22	11	69	174	111	5	†513
11	81	374	11	610	512	11	71	†164	111	7	206
11	83	†343	11	622	†366	11	73	(9)	111	25	†513
11	91	467				11	93	†137	111	{40}	
11	100	†404				11	98	177	111	{41}	279
11	113	†159				11	111	229	111	50	142
11	147	145				11	131	58	111	51	430
11	139	50				11	176	†55	111	66	355
11	140	438				11	177	336	111	94	†498
11	148	483				11	178	388a	111	95	†159
11	151	240				11	184	355	111	98	(13)
11	154	†284				11	190	†364	111	122	24
11	{157}					11	{200}		111	{131}	
11	{158}	371				11	{201}	415	111	{133}	500
11	176	†275				11	207	194	111	144	†80
11	196	†274				11	214	{333}	111	173	297
11	200	†276				11		{(10)}	111	180	485
11	287	128				11	220	339	111	195	†159
11	301	174				11	221	490	111	202	†335
11	305	439				11	227	†364	111	206	492
11	343	37				11	252	216	111	207	342
11	398	297				11	268	{†165}	111	209	143
11	402	42				11		{(11)}			
11	463	†472				11	312	†439			
11	504	512				11	317	354			
11	508	22				11	350	423			
11	510	24				11	377	425			
11	{535}					11	394	189			
11	{540}	371				11	408	†501			
11	537	†164				111	3	425	111	7	{†466}
11	549	†230				111	14	{(12)}	111	22	{38}
11	567	331				111	20	335	111		221
11	578	†129				111	33	†272	111	46	143
11	580	229				111	38	165	111	{50}	143
11	581	†490				111		{425}	111	{60}	
								{478}		70	371

ACT IV

Sc	Line	Par	Sc	Line	Par	ACT V			Sc	Line	Par
iv	9 12	†500	vi	11	†349	Sc	Line	Par	ii	92	81
iv	{17}	484	vi	13	405	i	81	184	ii	108	(15)
iv	{31}		vi	25	†244	i	85	262	ii	120	128
iv	39	†466	vii	13	273	i	87	329	ii	162	†314
iv	44	†359	vii	16	†145	i	100	93	ii	183	319
iv	65	482	vii	17	460	i	{107}		ii	206	†285
v	3	†319					{131}	†299	ii	226	460
v	5	†335	vii	{25}	425	i	244	{228}	ii	241	479
v	76	461		{26}				{(14)}	ii	{245}	298
v	83	†501	vii	28	†89	i	252	†322	ii	{246}	
v	84	†469	vii	48	6	i	253	†148	ii	258	316
v	{†497}		vii	50	†325	i	258	†513	ii	266	†494
v	{97}		vii	55	†513	i	261	430	ii	270	†513
v	{98}	†513	vii	59	†111	i	265	469	ii	276	1297
v	99	†178	vii	60	482	i	268	360	ii	277	81
v	102	495	vii	61	†133	i	281	†513	ii	307	†479
v	125	187				i	296	†89	ii	{323}	
v	128	146	vii	63	{115}	i	298	241	ii	{324}	513
v	129	†513			{†285}				ii	337	(16)
v	133	187	vii	85	307	i	317	162	ii	341	238
v	141	†501	vii	120	{†323}	ii	{11}		ii	342	166
v	{143 4}			{†329}			{12}	514	ii	343	†513
v	{152 3}	†513	vii	132	†244	ii	27	414	ii	347	110
			vii	{152}	†285	ii	28	†511	ii	373	†513
				{160}		ii	29	†438	ii	406	180
v	{199}	181	vii	159	†110	ii	51	†89	ii	409	†360
	{200}		vii	178	202	ii	63	{204}	ii	411	364
v	213	{423}	vii	179	†p 13			{297}			
v	217	283	vii	181	†495	ii	64	†216			

(1) *W T v* 2 82(2) *Macbeth*, iii 1 15(3) *Rich III* i 2 3

(4) Folio, "sanctify" probably "sanity"

(5) Perhaps a corruption arising from a repetition of "oft" misspelt "oft," "ost" "most"

(6) *Macbeth*, iii 5 82(6a) Compare "free," *Hamlet*, iii 2 252(7) *Macbeth*, iii 5 7(8) *Macbeth*, iv 3 170

(9) Folio, "hath"

(10) Folio, "favourites"

(11) *Hamlet*, iv 7 145

(12) Folio, "depends and rests"

(13) *Rich III* iii 1 82

(14) Folio, "it," not "its"

(15) *L L L v* 1 143-4(16) Above, 281.—*Macbeth*, ii 2 56-7

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1 HENRY IV

ACT I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	III	65	490	I	177	{ 73 432	III	92	160
I	21	474	III	{103 115}	231	I	257	466	III	104	508
I	28	87	IV	127	175	II	56	419	III	{(Fol) 111}	480
II	53	237	IV	166	178	II	60	243	IV	2	489
II	65	419	IV	182	301	II	88	24	IV	27	97
II	157	419	IV	222	24	II	100	168	ACT V		
II	174	22	IV	233	220	II	118	231			
III	15	487	IV	241	220	II	120	168			
III	17	512	IV	278	402	II	123	{216 476	I	20	490
III	125	105	IV	300	216	II	124	268	I	27	507
III	146	426	IV	312	363	II	141	431	I	50	255
III	159	349	IV	411	363	II	149	67	I	65	22
III	183	374	IV	442	243	II	168	276	I	72	342
III	234	480	IV	573	299	III	50	{198a 220	I	90	2
III	271	457				III	180	301	I	109	505
ACT II			ACT III			ACT IV			I	116	92
I	6	{400 411}	I	5	487	I	24	200	II	8	498
I	11	400	I	17	343	I	52	98	II	30	338
I	12	299	I	34	466	I	110	290	II	33	477
I	34	182	I	48	220	I	127	346	II	62	{271 460
I	59	227	I	60	363	II	56	24	II	71	181
I	80	{22 260}	I	63	499	II	83	461	II	97	489
II	14	122	I	67	484	III	38	124	IV	5	362
II	28	333	I	72	505	III	44	467	IV	41	469
II	30	24	I	74	44	III	68	17	IV	87	480
III	28	219	I	100	220	III	75	220	IV	{(Fol) 100}	{461 492
III	{43- 67}	231	I	131	461	IV	125		IV	125	270
			I	133	55	V	13		V	13	472
			I	152	374				V	14	487

2 HENRY IV

ACT I			I	90	260	I	209	17	II	212	68
Ind	37	2	I	111	330	II	23	319	II	213	{178 243
L	1	295	I	138	425	II	66	254	II	245	230
I	86	490	I	192	130	II	85	335	III	27	263
L	87	295	I	199	343						

H H

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
III	39	351	IV	305	199	I	98	305	V	77	510
III	59	260	ACT III			I	107	305	V	91	198
III	80	371	I	20	89	I	117	284	V	126	202
III	91	87	I	22	264	I	161	471	V	153	468
ACT II			II	57	309	I	183	81	V	165	343
I	70	187	II	197	335	I	198	183	ACT V		
I	180	295	II	206	132	I	225	1202 1361	I	84	222
I	191	30	II	213	32	II	113	471	II	24	28
I	200	378	II	300	330	III	79	487	II	66	371
II	59	331	II	304	220	III	120	261	II	3	301
III	42	492	II	310	405	IV	20	37	II	1-8	{141 164}
III	65	490	ACT IV			IV	39	377	III	93	128
IV	83	335	I	32	187	IV	111	51	III	98	343
IV	174	268	I	71	17	V	71	474			

HENRY V

ACT I			II	21	1440	II	165	446	II	2	315
Prol	{6}	481	II	58	189	II	167	486	II	23	1406
	{10}		II	66	419	II	172	189	II	31	1342
"	12	450	II	{65}		II	183	480	II	43	117
"	16	190	II	{69}	1265	II	199	1467	II	44	(5)
"	18	13	II	75	489	II	203	490	II	70	1469
I	1	120	II	{79}		II	208	497	II	71	1468
I	9	419	II	{96}	1470	II	248	469	II	{7-}	
I	15	89	II	88	217	II	256	{140 1360}	II	{73}	1236
I	35	1406	II	93	1223	II	263	1244	II	91	1270
I	43	1199	II	94	1440	II	270	(2)	II	95	1442
I	47	{11 1283}	II	98	1343	II	292	1400	II	100	309
I	53	414	II	{105}		II	305	472	II	102	(6)
I	57	403	II	{112}	457	II	307	203	II	103	56π
I	72	458	II	108	1137	ACT II			II	104	321
I	75	1468	II	110	89	Prol	18	349	II	116	1470
I	81	1196	II	114	154	"	6	(3)	II	1-3	1450
I	86	433	II	132	463	"	32	(52)	II	18	481
II	12	136	II	145	169	I	9	64	II	129	458
II	16	{1193 1342}	II	{149}		I	66	48	II	132	1136
II	28	{12 147}	II	{152}	481	I	104	1216	II	139	398
			II	153	1283	I	107	(4)	II	151	1439
			II	154	{462 1343}				II	159	279

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Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
II	159	†467	I	14	479	I	{190}	†378	VI	3	†468
II	168	468	III	5	503	I	{191}		VI	9	(9)
II	181	(7)	III	9	†474	I	{193}		VI	12	†440
III	6	490	III	12	†89	I	197	417	VI	18	344
III	11	{(4)}	III	26	490	I	{256}	†469	VI	24	†66
III	12	{104}	III	{28}		I	{257}		VI	37	364
III	12	38	III	{45}	174	I	305	315	VII	58	347
IV	1	335	III	46	†76	I	319	†69	VII	76	200
IV	20	†107	V	11	484	II	13	†468	VII	81	†89
IV	25	†301	V	12	†126	II	23	†501	VII	88	†87
IV	31	364	V	22	69	II	32	†359	VII	121	†364
IV	{46}		V	24	498	III	62	†150			
IV	{47}	415	V	35	†285	III	2	343	VII	{127}	(4)
IV	50	225	V	60	†148	III	9	†469	VII	{130}	
IV	51	51	VI	157	249	III	18	{1254}	VII	131	{402}
IV	64	225	VI	165	203	III		{1500}			†249
IV	{77}		VI	179	†492	III	26	297	VII	{139}	
IV	{78}	414	VII	9	†171	III	33	503	VII	{165}	(4)
IV	80	†460				III	{35}		VII	{171}	
IV	85	490				III	{36}	415	VII	{174}	
IV	90	349				III	42	24	VII	142	†158
IV	101	{311}				III	44	518	VII	184	†111
IV	103	{348}				III	55	453	VII	188	377
IV	105	†95				III	59	†174	VII	189	†399
IV	120	(4)				III	63	290	VIII	44	(4)
IV	122	†468				III	70	{(6)}	VIII	84	(10)
IV	124	450				III		{†p 13}	VIII	116	†462
IV	126	†77				III	77	-97	VIII	122	(4)
						III	81	{348}			
						III		{414}			
						III	86	451			
						III	95	67			
						III	107	492			
						III	113	319			
						III	120	315			
						III	131	†513			
						III	132	†46			
						IV	23	†201			
						IV	76	248			
						IV	81	†172			
						V	17	290			

ACT IV

Prol	8	450
"	21	264
"	26	-51
"	30	440
"	36	574
"	48	†66
I	10	†297
I	26	305
I	9	†511
I	38	4572
I	{39}	
I	{42}	405
I	45	†505
I	84	†299
I	113	300
I	118	276
I	126	†67
I	128	†281
I	181	429

ACT III

Prol	6	457
"	10	444
"	11	†193
"	18	80
"	21	†460
"	30	†189
"	32	†297
I	9	†490
I	13	†228

ACT V

Prol	{3}	†462
"	{26}	
"	7	480
"	17	287
"	34	202
"	41	424
"	45	†141
I	31	353
I	93	501
II	4	469
II	19	{†285}
		{412}

Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par	Sc.	Line	Par
11	28	471	11	73	440	11	138	†361	11	375	478
11	{34}	287	11	78	†361	11	{268}	315	11	382	†368
	{46}		11	88	494		{269}		11	391	458
11	68	329	11	92	†123	11	298	432	Epil	11	93

- (1) Folio, "makes" (2) Perhaps, "hence, ' from home — *Macbeth*, 111 3 36
 (3) *Macbeth*, 11 2 56 7 (4) Folio, "and" (5) *Macbeth*, 111 5 32
 (5a) Malone, "while we force" Perhaps, more probably, "we 11 is to be repeated
 (6) *Y C* 1 3 22 (7) *Hamlet*, 1 2 182 (8) *A Y L* 111 1 18
 (9) *A W* v 3 297 (10) Perhaps "sides" (486) is prolonged

I HENRY VI

ACT I			ACT II			ACT V		
	v	31 484		1	28 414		1	175 467
	v	36 295		1	34 120		111	33 170
1	2	529		1	51 484		111	46 170
1	60	489		1	81 492		v 1, 51	51
1	71	492		1	112 484		v	30 311
1	76	485		1	142 487		vi	6 9 31
1	{92}	456		1	143 490		vii	34 172
	{93}			11	9 335		vii	70 484
1	115	440		11	25 150		vii	72 2
1	126	†p 34		11	104 469			
11	1	217						
11	19	492		11	123 {217 335}			
11	54	156		11	124 24		1	21 479
11	74	1		111	3 492		111	41 164
11	77	89		111	20 92		111	82 {230 352}
11	101	498		111	31 92		111	98 52
111	5	487		111	72 418		111	177 247
111	11	474		111	17 111		111	183 342
111	20	488		111	29 178		111	8 295
111	52	320					111	22 168
111	87	480					111	25 13
111	90	382					111	57 463
111	91	492					111	75 105
111	10	†5					111	156 490
111	16	505					111	18 122
111	28	489					111	55 479
111	54	430					111	64 395

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2 HENRY VI

Act I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
I	1	451	IV	25	251	I	217	20	I	113	175
I	2		IV	31	382	I	254	264	I	117	213
I	19	247	IV	78	466	I	301	337	I	129	484
I	61	168	ACT II			I	348	463	I	135	443
I	150	296	I	3	{347 411	II	3	405	II	59	402
I	166	376	I	22	226	II	11	335	II	96	178
I	183	121	I	68	{180 335	II	31	190	II	103	169
I	206	477	I	88	168	II	84	343	VI	3	168
I	208	501	I	93	86	II	89	156	VI	23	268
I	225	289	I	94	349	II	100	{117 291	VII	111	193
I	233	280	I	99	128	II	119	501	VIII	36	477
I	247	333	I	109	220	II	139	451	IX	1	84
II	17	363	II	6	510	II	178	3	IX	33	193
II	36	89	II	{9 10}	511	II	257	160	ACT V		
II	57	289	II	55	485	II	258	490	I	16	168
II	58	{116 135	III	20	456	II	286	40	I	32	512
II	69	209	IV	3	463	II	295	293	I	60	335
II	79	89	IV	52	475	II	365	460	I	143	432
II	80-2	479	IV	63	446	II	401	158	I	153	264
II	97	470	ACT III			II	403	{492 497	I	196	352
III	63	{491 471	I	9	132	ACT IV			I	211	478
III	153	481	I	66	57	I	3	260	II	45	478
III	167	409	I	126	326	I	85	338	II	86	451
			I	160	451	I	87	478	III	1	249

3 HENRY VI

Act I			IV	10	226	I	80	430	V	42	306
I	215	276	IV	103	460	I	83	247	V	60	384
I	224	466	IV	115	218	I	106	295	VI	42	229
II	38	478	IV	142	490	I	110	451	VI	56	419a
II	41	467	IV	150	126	II	142	428	VI	86	244
II	43	509	ACT II			II	157	156	ACT III		
II	47	{95 377	I	2	295	III	27	192			
II	75	{116 289	I	16	263	III	40	423	I	10	{151 348
IV	6	243	I	46	{116 289	V	3	178	I	11	20

Sc.	Line	Par	ACT IV			Sc.	Line	Par	Sc.	Line	Par
i	31	189	Sc	Line	Par	iv	26	49	iv	18	477
i	51	255	1	17	460	v	2	355	iv	34	37
ii	92	40	1	92	451	vii	30	{ 47/ 460 506 }	iv	35	{ 375 431 }
ii	137	194	1	115	25	vii	32	170	v	9	251
ii	143	223	1	131	451	ACT V			v	8	13
iii	14	394	ii	2	{ 145 465 }	1	20	451	vi	40	430
iii	25	171	ii	7	503	1	57	430	vi	41	484
iii	87	265	iii	2	220	1	97	373	vii	6	148
iii	189	{ 440 460 }	iii	14	484	ii	45	312	vii	7	113
iii	225	226	iii	55	478	iii	8	198	vii	10	469
iii	226	291	iv	12	146	iii	14	198a	vii	21	371
									vii	34	289

HENRY VIII

ACT I			iii	50	21	iv	49	18	ii	405	90
i	18	228	iv	57	455	iv	86	187	ii	431	168
i	60	492				iv	112	295	ii	435	424
i	100-5	467	ACT II			iv	144	90	ii	438	424
i	145	{ 164 164 497 }	1	33	341	iv	153	{ 18 344 }	ii	{ 442 451 }	455
i	159	1	1	42	376	iv	178	491	ii	447	455
i	179	200	1	52	469	iv	204	395	ii	452	468
i	196	394	1	67	455	iv	242	90			
ii	18	420	1	85	499	ACT III			ACT IV		
ii	32	460	1	97	455	1	38	484	1	{ Order of pron }	202
ii	55	460	1	100	469	1	45	2	1	22	469
ii	85	486	1	122	455	1	102	236	1	56	484
ii	86	371	iii	127	455	1	134	419a	1	88	113
ii	95	{ 4 372 }	iii	15	290	1	141	342	1	91	376
ii	114	499	iii	16	397	ii	117	485	ii	32	200
ii	118	492	iii	37	226	ii	160	375	ii	43	173
ii	140	145	iii	59	455	ii	249	433	ii	51 80	455
ii	149	492	iii	87	492	ii	340	448	ii	55	301
ii	168	501	iv	{ Stage Directn }	194	ii	347	93	ii	96	180
ii	179	501	iv	14	350	ii	360	87	ii	126	95
ii	197	399	iv	30	343	ii	368	424	ii	148	90
			iv	31	301						

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ACT V			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	1	106	511	11	126	44	111	168	456
1	19	414	1	126	55	111	18	419	111	173	430
1	34	400	1	169	356	111	66	364	111	175	338
L	50	100	1	174	405	111	131	216	11	1	320

KING JOHN

ACT I			1	371	294	IV	29	492	II	258	390
1	119	269	1	396	92	IV	35	490	III	94	36
i	134	350	1	421	492	IV	55	160	III	95	352
1	144	185	1	471	94	IV	78	461			
1	161	506	1	512	267	IV	123	494			
1	163	87	1	560	474	IV	145	220			
1	242	261	1	567	193						
			1	568	216						
			L	571	309						
			1	575	228						
			1	597	101						
ACT II						ACT IV					
1	33	348				1	61	342	II	39	350
i	34	17				1	68 70	326	II	42	337
1	73	342				1	60	153	II	46	447
i	109	267				11	27	422	II	83	157
1	177	473				11	32	173	II	91	236
1	216	{247 415				11	33	164	II	104	489
1	220	439				11	50	214	II	138	350
1	250	415				11	75	252	II	146	294
i	264	394				11	148	{156 1260	II	157	465
1	271	417				11	165	410	IV	7	433
i	289	{466 471				11	189	200	IV	50	126
i	35	433				11	199	87	VI	26	186
						11	200	474	VI	44	131
						11	257	447	VII	22	264
									VII	35	480
									VII	55	226
									VII	60	243
									VII	61	81

JULIUS CÆSAR

ACT I			1	{50 52}	229	1	79	1263	11	41	16
1	3	349				11	1	1469	11	48	343
i	{5 9}	232	1	{55 56}	218	11	9	1315	11	71	180
i	42	185	i	57	512	11	19	460	11	76	26
L	48	129	i	63	22	11	28	1513	11	101	229
i	50	283	L	66	466	11	{32 11}	280	11	110	198
									11	114	501

[illegible]

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Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
II	26	†291	III	201	†470	I	{35}	†513	III	32	506
II	51	†494	III	231	480	I	{36}		III	38	178
III	9	483	III	237	478	I	41	482	III	{16}	†513
III	10	†356	III	241	295	I	45	506	III	{47}	
IL	19	217	III	255	51	I	{47}	†513	III	65	212
III	{37}		III	261	†323	I	{48}		III	96	{†159}
III	{38}	514	III	{263}		I	60	2	III		16
III	{64}	†244	III	{204}	513	I	70	506	III	97	†466
III	{65}		III	270	†281	I	72	111	III	99	13
III	73	350	III	271	363	I	{74}		IV	12	420
III	95	24	III	273	456	I	{77}	234	IV	30	466
III	102	(9)	III	280	(10)	I	80	379	IV	32	†295
III	{111}	†263				I	83	†263	V	3	†136
III	{112}	†264				I	87	†107	V	14	†283
III	142	†497		ACT V		I	96	†442	V	22	†414
III	153	†469	I	1	474	I	108	†500	V	33	232
III	156	380	I	{26}		I	111	†513	V	35	123
III	157	†466	I	{27}	†513	III	7	†495	V	38	457a
III	179	486	I	33	412	III	25	295	V	69	118

- (1) *Hen IV* III 2 16
 (2) Folio, "and"
 (3) *Rich III* v 3 156
 (4) Play on "bond" *Macbeth* III 2 49
 (5) *Rich III* IV 4 441
 (6) *M of V* III 2 61
 (7) *A & L* I 3 35
 (8) Perhaps I 2 156
 (9) Folio, "Pluto's"
 (10) *Tempest*, I 2 213
 See Introduction, p 16, note.

LEAR

ACT I								
I	36	†315	I	{87}		I	150	†501
			I	{94}	†468	I	153	†364
			I	{126}		I	{156}	†458
I	{43}	469	I	99	384	I	{158}	
	{67}		I	{106}		I	162	†513
I	46	†501	I	{108}	†500	I	163	200
I	50	†319	I	{109}		I	178	†382
I	54	†469	I	{118}		I	181	†469
I	56	†512	I	{134}	†468	I	183	†212
I	74	†284	I	{151}		I	{193}	†247
L	77	†342	I	137	{†497 or †501}	L	198	†469
I	78	†469	I	139	†497	L	203	†297
L	80	†111	I	147	458			

I	205	(1)
I	207	294
I	213	†401
I	{214}	†11
I	{219}	
I	217	†38
I	223	{†279}
I		†290
I	225	458
I	226	{†500}
I		†468
I	227	387
I	228	†501

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
i	{228}	†252	iv	194	†203	i	63	†672	iii	21	†55
	{229}		iv	197	(4)	i	68	†439	iv	2	†468
i	239	†343	iv	204	213	i	72	†94	iv	27	377
i	{240}	†469	iv	223	{†434 †512}	i	{7- 74}	†251	iv	35	87
i	251	†287	iv	224	457a	i	77	†306	iv	42	401
i	262	375	iv	225	†360	i	91	†401	iv	64	†37
†	264	77	iv	236	228	i	94	478	iv	65	(4)
i	271	13	iv	242	418	i	97	{472 (5)}	iv	68	†138
i	272	414	iv	261	458				iv	90	480
i	304	†442	iv	265	†501	i	{97 99}	400	iv	91	471
ii	4	456	iv	270	439	i	100	301	iv	101	†513
ii	14	{484 †193}	iv	272	{354 438}	i	111	482	iv	102	480
ii	15	{510 †512}	iv	282	†223	i	113	†174	iv	107	69
ii	{28 30 †125}	†232	iv	283	{478 †513}	i	114	483	iv	111	†11
ii	44	{(2) †73}	iv	297	480	i	126	†468	iv	{113 114}	490
ii	77	381	iv	299	†511	i	129	†479	iv	134	490
ii	87	†348	iv	305	439	ii	54	468	iv	145	366
ii	89	134	iv	306	423	ii	80	24	iv	148	†513
ii	93	343	iv	324	438	ii	82	12	iv	157	458
ii	106	†220	iv	328	3	ii	86	†511	iv	{170 171}	†513
ii	161	{†p 13 (3)}	iv	332	463	ii	88	200	iv	210	†95
ii	164	419	iv	347	†501	ii	106	(4)	iv	215	†417
ii	197	458	iv	349	440	ii	107	412	iv	220	484
iii	1	178	iv	362	480	ii	109	492	iv	{240 245}	458
iii	21	482	iv	365	483	ii	112	†490	iv	251	4572
iii	23	†501	iv	366	437	ii	{127 128}	†378	iv	253	†513
iv	26	†274	v	14	†401	ii	128	290	iv	254	†494
iv	40	†281	v	35	†319	ii	135	478	iv	255	†128
iv	{63 64}	280	v	36	299	ii	139	290	iv	271	479
iv	111	81	v	51	†329	ii	150	†9	iv	274	476
iv	112	{(4) †101 363}	Act II			ii	153	†494	iv	{275 277}	fol 247
iv	114	182	i	28	†469	ii	154	399	iv	279	†281
iv	115	303	i	32	512	ii	155	†11	iv	290	507
iv	138	24	i	37	485	ii	172	458	iv	293	{400 †513}
			i	41	178	iii	177	†468	iv	303	{†457 484}
			i	47	287	iii	5	†307	iv	309	†470
			i	57	†136	iii	7	11			
						iii	{19 20}	†468			

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ACT III			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	iv	{111}	260	ii	62	474	vi	196	479
i	2	†404	v	8	4	ii	63	438	vi	212	†513
i	5	†399	v	23	†42	ii	64	508	vi	214	p 13
i	11	434	v	40	290	ii	79	443	vi	219	287
i	{22}	266	vi	96	191	ii	{97}	†513	vi	{224}	†513
i	{24}		vi	105	290	ii	{93}	†494	vi	{225}	
i	33	†90	vi	117	†94	iii	94	8	vi	226	372
i	{35}	†281	vi	121	251	iii		†274	vi	229	†189
i	{36}		vii	17	†90	iii	16	264	vi	246	{315}
i	38	438	vii	30	fol 335	iii	24	510	vi	253	†319
i	39	460	vii	45	290	iii	41	†68a	vi	256	498
i	42	513	vii	{50}	478	iv	41	†458	vi	259	†513
i	46	{348}	vii	{51}	(8)	iv	8	307	vi	259	†513
i	52	186	vii	54	(8)	iv	9	93	vi	266	{337}
i	{53}	(6)	vii	61	4 8	iv	17	428	vi	266	395
ii	5	457a	vii	65	433	iv	20	481	vi	282	492
ii	8	(7)	vii	69	†319	iv	26	{16}	vi	284	294
ii	54	†19a	vii	{89}	260	iv	{(9)}		vi	288	†312
ii	59	†201	vii	91	482	iv	26	497	vii	4	395
ii	61	†13	vii	103	†457	v	3	479	vii	9	†76
ii	64	†11				v	13	{460}	vii	17	430
ii	65	{†38}				v	24	{294}	vii	35	477
ii	74	96				vi		†470	vii	36	{508}
ii	92	486				vi	3	2	vii	36	433
iii	14	290				vi	8	232	vii	52	†480
iii	19	111				vi	14	†275	vii	62	511
iii	22	†343				vi	21	375	vii	65	†468
iv	12	†468				vi	{37}	232	vii	67	†406
iv	15	†107				vi	{41}		vii	78	†457
iv	25	†244				vi	33	411	vii	79	{†76}
iv	59	24				vi	38	446	vii	79	472
iv	61	303				vi	41	212	vii	83	†513
iv	65	fol 335				vi	45	145			
iv	76	467				vi	54	344			
iv	92	†493				vi	58	24			
iv	105	†230				vi	61	†200			
iv	112	†127				vi	68	†468			
iv	122	291				vi	71	440			
						vi	77	417			
						vi	112-31	511			
						vi	177	484			
						vi	187	461			

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
iii	20	469	iii	102	†513	iii	181	199	iii	247	†274
iii	21	315	iii	120	387	iii	202	51	iii	251	212
iii	48	263	iii	125	254	iii	204	173	iii	255	411
iii	50	{ 218 †159	iii	138	†301	iii	205	†199	iii	267	{ 287 †290
iii	97	254	iii	143	†285	iii	213	†223	iii	266	268
iii	98	447	iii	144	†397	iii	227	†513	iii	274	24
iii	100	255	iii	{ 148 140 }	{ †420 †272 }	iii	234	333	iii	282	461
			iii	168	480	iii	239	†513			
						iii	245	414			

(1) *A W* v 3 297(4) Folio "and" (8) for "in" (5) Folio "tended" (6) *Hen V* iv 3 356(7) *Macbeth*, iv 1 59(8) *Ib* v 7 1, 2

(9) But Folio, "importuned"

LOVE'S LABOUR LOST

ACT I											
i	43	176	i	123	500	iii	219	165	ii	365	187
i	65	422	i	133	111	iii	224	344	ii	440	299
i	80	220	i	156	442	iii	345	412	ii	{ 463 154 }	432
i	86	5	i	160	460	ACT V			ii	491	184
i	107	177	i	174	109	ii	152	81	ii	522	19
i	137	492	i	177	364	ii	8	202	ii	750	333
ACT II			ACT III			ii	9	283	ii	752	144
i	2	274	i	153	132	ii	69	344	ii	778	{ 344 415 }
i	18	51	ACT IV			ii	190	467	ii	799	434
i	28	168	iii	108	368	ii	213	460	ii	813	285
i	42	491	iii	118	368	ii	274	430	ii	923	178
i	45	485	iii	150	145	ii	332	487	ii	925	90
i	107	2	iii	{ 167 9 }	340	ii	349	200	ii	926	300
						ii	355	4192			

MACBETH

ACT I											
i	1	†504	ii	10	186	ii	43	275	ii	59	433
i	12	†466	ii	13	171	ii	45	506	ii	64	†501
ii	3	479	ii	20	511	ii	46	323	iii	32	485
ii	5	484	ii	34	477	ii	51	511	iii	43	323
ii	7	†506	ii	37	511	ii	53	†460	iii	{ 53 55 }	236
			ii	41	511	ii	58	{ 283 †511 }	iii	57	†283

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Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
III	84	{138 181	VII	8	283	III	62	470	Sc	Line	Par
III	94	†164	VII	23	3	III	64	†492	I	100	158
III	{102 103}	511	VII	25	†283	III	75	513	I	103	485
III	107	†466	VII	26	†130	III	{101 102}	513	I	105	468
III	109	251	VII	28	506	III	109	†511	I	107	162
III	111	466	VII	34	329	III	{117 111}	520	I	108	†497
III	120	45	VII	50	†356	III	{127 129}	480	I	112	†193
III	{126 127}	{†468 †454 †513	VII	77	12	III	{130 131}	511	I	118	473
III	129	{†461 †468	ACT II			III	127	480	I	121	150
III	139	467	I	5	212	III	143	I	I	122	{310 385}
III	144	†295	I	{10 12}	513	III	146	{†335 478	I	123	{274 †218
III	147	†236	I	17	†470	IV	4	290	I	132	{†68 378
III	154	202	I	19	{1 484	IV	10	468	I	139	†497
IV	3	†343	I	20	485	IV	14	471	II	11	{12 †297 468
IV	8	93	I	24	473	IV	17	†107	II	13	513
IV	9	295	I	{30 31}	†513	V	32	†513	II	28	460
IV	11	{3 107}	I	32	{311 †369	ACT III			II	30	†477
IV	{43 44}	513	I	36	3	I	14	12	II	32	284
V	19	329	I	41	511	I	17	{191 †270	II	33	453
V	21	†244	I	51	484	I	25	{94 102	II	49	(2)
V	26	†212	I	57	†414	I	40	512	III	2	308
V	28	†491	II	61	333	I	44	{137 461	III	4	187
V	30	{†356 p 12	II	4	473	I	{45 46}	512	III	6	290
V	40	477	II	7	†283	I	49	385	IV	2	468
V	45	†191	II	21	511	I	51	†329	IV	{12 15 20}	513
V	49	467	II	24	283	I	52	185	IV	34	{†24 †140 †414
V	50	†3	II	25	479	I	54	118	IV	36	{41 158
V	52	†20	II	28	107	I	65	460	IV	37	†494
V	58	484	II	29	199	I	74	244	IV	42	†274
V	62	511	II	30	†500	I	{80 81}	468	IV	57	315
VI	3	†471	II	40	†467	I	89	†281	IV	58	453
VI	17	†419	II	57(pun)	(1)	I	95	374			
VI	19	†185	II	63	†511						
VI	30	492	II	73	357						
			III	2	93						

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	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
iv	6x	t16	i	153	497	iii	152	15	iv	6	494
iv	64	187	ii	23	399	iii	{154}	200	iv	8	12
iv	66	49x	ii	27	282	iii	{159}		iv	12	17
iv	121	468	ii	{35}	t5x3	iii	171	{274 414}	iv	19	468
iv	126	{473 t252	ii	37	154	iii	173	131	v	{71 91}	t343
iv	131	81	ii	64	t513	iii	177	t477	v	13	107
iv	133	{478 t485	ii	70	357	iii	x84	94	v	30	t512
iv	138	384	ii	73	t466	iii	185	t287 t288	v	31	323
iv	139	405	ii	81	{279 t412	iii	191	t403	v	44	t24
v	1	447	iii	10	189	iii	194	329	vi	5	t359
v	10	t271	iii	11	252	iii	210	t200	vi	7	t364
v	21	498	iii	16	403	iii	212	314	vii	2	{254 t(4)
v	31	460	iii	{17} {18}	t513	iii	{-15} {-19}	t513	vii	4	t513
vi	2	420	iii	28	511	iii	222	279	vii	18	466
vi	8	477	iii	{30} {33}	454	iii	235	447	vii	22	t506
vi	21	460	iii	47	315	iii	239	468	vii	28	405
vi	27	170	iii	48	202	ACT V			viii	4	409
vi	30	t498	iii	49	{321 t254	i	12	450	viii	7	4194
vi	38	t342	iii	74	277	i	29	fol 471	viii	9	3
vi	41	t220	iii	80	217	i	66	266	viii	13	200
vi	42	257	iii	82	t283	i	75	252	viii	16	423
vi	48	479a	iii	91	t513	ii	4	02	viii	22	513
			iii	93	492	ii	20	t55	viii	34	208
			iii	97	t49d	ii	22	356	viii	40	130
			iii	106	287	iii	5	490	viii	41	{127 t270 470
			iii	111	fol 480	iii	7	t191	viii	4b	(5)
			iii	125	148	iii	13	t335	viii	64	405
			iii	133	429	iii	19	513	viii	05	t329
			iii	137	t463	iii	25	113	viii	66	t-x3
			iii	139	t513	iii	{37} {40 57}	t231	viii	72	286
			iii	148	4-0	iv	2	t-84	viii	{74 75}	80
ACT IV											
1	6	484									
1	20	504									
1	59	(3)									
1	65	344									
1	89	t468									
1	{105} {136}	485									
1	145	t343									

(x) Compare *Macbeth*, v 8 48

(3) Lear, III 2 8

(4) *IB* in 7 51

(2) *Arch III* iv 4 77

(5) Compare 11 2 67

MEASURE FOR MEASURE

ACT I			Sc Line Par			Sc Line Par			Sc Line Par			Sc Line Par		
Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
L	42	491	11	102	266	1	86	513	111	147	469			
1	52	474	1	{110}	511	1	89	495	111	185	6			
1	54	67	1	{19}		1	107	514	IV	21	415			
1	56	501	11	115	340	1	121	375	IV	28	290			
1	69	290	11	119	394	1	240	86	V	6	467			
11	4	228	11	156	500	11	32	467	VI	13	{398}			
11	24	64	11	159	486	11	38	498	VI	14	474			
11	129	491	11	160	500	11	86	396						
11	103	419	11	180	468	11	100	226						
11	189	367	111	42	174	11	126	93	ACT V					
111	21	87	IV	51	492	11	138	77	1	2	222			
111	39	{467}	IV	74	503	11	165	244	1	36	{397}			
111	49	503	IV	80	342	11	172	309			474			
IV	5	17	IV	102	186	11	224	145	1	50	369			
IV	26	498	IV	104	500	11	{274}		1	51	{501}			
IV	26	230	IV	111	461	11	{278}	504			503			
IV	26	394	IV	{111}		ACT IV								
IV	70	{423}	IV	{112}	478	11	78	501	1	65	503			
IV	79	469	IV	118	501	11	90	403	1	71	114			
			IV	133	390	11	92	460	1	131	461			
			IV	141	500	11	95	122	1	145	p 16			
			IV	153	86	11	97	276	1	237	127			
			IV	170	5	11	103	461	1	240	{423}			
			IV	171	361	11	111	278	1	255	41			
			IV	172	453	11	150	127	1	305	265			
						11	172	93	1	314	484			
						11	220	325	1	315	482			
						111	78	301	1	341	196			
						111	130	508	1	368	233			
						111	133	492	1	400	260			
						111	138	349	1	408	498			
						111	144	468	1	494	29			
						111	145	498	1	496	480			
									1	498	503			
									1	534	51			

MERCHANT OF VENICE

Act I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	ii	109	93	i	19	†218	vi	52	†126
i	5	{405 †511	iii	4	†270	i	42	†89	vii	1	†439
i	8	479	iii	7	{†307 (4)	i	43	†406	vii	{4} {16}	264
i	17	†69	iii	12	(5)	ii	{23} {25}	†356	vii	{5} {7}	501
i	22	453	iii	22	(6)	ii	45	165	vii	{7} {9}	349
i	26	†118	iii	{43} {44}	151	ii	{92} {97}	†231	vii	43	187
i	35	38	iii	{54} {55}	†174	ii	104	175	vii	53	275
i	38	†295	iii	63	†178	ii	108	460	viii	71	†368
i	50	†500	iii	65	295	ii	115	220	viii	25	474
i	54	†490	iii	74	110	ii	124	349	viii	29	†230
i	55	†89	iii	85	220	ii	161	†226	viii	33	{†159 169}
i	69	469	iii	89	†291	ii	169	185	viii	42	{†189 †479}
i	74	191	iii	98	†469	ii	{189} {190}	231	ix	{13} {15}	511
i	82	{p 13 (1)	iii	107	†372	ii	189	†212	ix	14	145
i	93	257	iii	110	†69	ii	194	†401	ix	26	†495
i	98	399	iii	119	†290	iv	1	161	ix	28	†501
i	111	490	iii	126	499	iv	4	{220 †174}	ix	51	492
i	126	356	iii	137	249	iv	5	†307	ix	61	345
i	143	{(2) 466 or †500}	iii	140	†426	iv	6	†343	ix	68	451
i	144	430	iii	143	514	iv	10	{(7) †101}	ix	90	76
i	148	20	iii	146	†219	iv	24	171	ACT III		
i	150	{†110 †136}	iii	150	148	iv	24	315	i	2	76
i	54	356	iii	162	256	iv	40	†140	i	8	†173
i	160	(3)	iii	163	{333 †349}	v	17	†140	i	57	198a
i	163	68a	iii	167	495	v	22	{(7) †101}	i	110	198
i	166	†187	iii	176	†3	v	37	{174 41}	ii	2	372
i	175	†244	ACT II			v	47	†430	ii	16	462
i	178	466	i	3	†264	v	52	319	ii	{18} {20}	{480 †476}
i	185	†168	i	7	†10	vi	2	†500	ii	19	{(7a) 333}
i	7-9	†232	i	8	†490	vi	23	†297	ii	21	†216
i	66	†140	i	9	291	vi	24	†93	ii	29	200
i	75	220	i	{13} {14}	†89	vi	30	†274	ii	61	361
i	100	322	i	16	198	vi	40	314	ii	63	(8)
						vi	44	323	ii	64	†136

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
11	{70}	123	11	144		1	57	†399	1	431	356
11	{81}		11	283	194	1	76	381	1	444	460
11	93	{4}	11	295	398	1	77	314	1	445	(12)
11	96	381	11	310	†30	1	90	†87	1	451	488
11	97	204	11	321	209	1	104	192	11	15	{†307}
11	109	111	111	{9}	281	1	{109}				{(13)}
1	111	511	111	15	92	1	{110}	†513			
11	115	†500	111	25	54	1	127	479	ACT V		
11	117	136	111	30	†287	1	128	(11)	1	{1 & c}	161
11	120	†323	1V	3	467	1	134	376	1	11	341
11	124	466	1V	14	25	1	145	215	1	20	510
1	127	46	1V	21	157	1	164	†203	1	25	†89
11	{155}		1V	22	†93	1	166	414	1	56	159
11	{156}	†501	1V	-5	451	1	182	314	1	77	{†349}
11	164	177	1V	30	397	1	224	233			{(14)}
11	165	177	1V	40	348	1	242	180	1	94	†276
11	169	172	1V	46	†2	1	255	471	1	103	200
11	{169}		1V	5-	{75}	1	261	370	1	148	508
11	{171}	48	1V	72	†251	1	272	490	1	159	(12)
1	178	†420	1V	75	203	1	275	†200	1	166	{†73}
11	180	†313	V	3	†200	1	283	266			{(15)}
11	193	158	V	73	†87	1	298	492	1	169	472
11	205	141	V	80	172	1	309	†93	1	175	462
11	211	†133	ACT IV			1	312 4	†511	1	176	(12)
11	221	†494	1	1	†500	1	327	14	1	177	†230
V	224	287	1	5	†442	1	332	†342	1	200	218
11	226	16	1	8	490	1	351	368	1	201	per haps†351
11	{228}		1	9	†285	1	355	163	1	203	†51
11	{229}	†113	1	22	134	1	368	348	1	204	{†297}
1	230	†360	1	35	295	1	379	455			{†360}
11	233	†311	1	47	†244	1	382	†133	1	205	†494
11	{234}	†460	1	51	(10)	1	387	†59	1	272	†38
11	252	124	1	{54}		1	389	394	1	297	171
11	254	473	1	155	217	1	402	174	1	298	461
11	275	15									

- (1) *Macbeth*, v 2 5 (2) *C of L* 1 2 38 (3) *P of L* IV Prologue, 45
 (4) *R and J* 11 3 51 (5) *Coriol* 1 1 16 (6) *A Y L* 11 7 57
 (7) *I olo*, "and" (7a) *I olo*, "puts" (8) *M Ado*, 11 2 31
 (9) *I olo*, "mikes" (10) *I olo*, "masters" So *compst* 11 1 5 Compare
 Where be thy naves? I would speak with thee — B and F *Coxcomb*,
 2 *Ad En* (11) Compare "invaluable" (12) *Folio*, "and"
 (13) *Macbeth*, 11 3 2 (14) *T A* 3 70 (15) *Folio*, "too blame"

MERRY WIVES OF WINDSOR

ACT I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	1	242	{204 296}	IV	97	{475 460}	IV	57	{28 35c}
1	287	{64 391}	II	50	25	IV	103	57	IV	87	207
1	1	237	II	278	41	V	100	148	V	26	38
IV	80	175	ACT III			ACT IV			ACT V		
ACT II			1	113	189	II	60	349	V	72	2
1	113	299	IV	14	84	IV	5	194	V	231	37

MIDSUMMER NIGHT'S DREAM

[illegible]

[illegible]

- (1) *Hamlet*, III. 2 177
(4) *A W* v 3 297
(7) *L L L* v i 103-4

- (2) Folio "and
(5) *Hamlet*, in 2 188
(8) Folio varies

- (3) Folio, "hath"
6) Folio, comes

MUCH ADO ABOUT NOTHING

ACT I			Sc	I me	Par	Sc	I me	Par	Sc	I me	Par
Sc	I me	Par	I	375	14	II	7	404	I	200	107
L	126	118	II	13	62	III	56	104	I	225	191
I	303	284	II	20	404	III	86	120	I	227	423
I	307	90	II	53	93	IV	9	100	I	251	378
I	311	194	II	57	423	IV	18	400	II	1	295
I	318	297	III	81	327	IV	44	81	II	33	81
I	320	57	III	88	3				II	63	295
II	4	347	III	119	331	ACT IV			ACT V		
II	22	296	ACT III			I	24	212	I	22	379
III	32	122	I	I	{212 507}	I	40	368	I	116	193
III	43	148	I	4	200	I	46	480	I	212	57
ACT II			I	12	{199 480}	I	144	278	I	249	138
L	180	472	I	42	349	I	156	399	I	253	317
I	08	321	I	60	46	I	168	47	I	258	191
L	244	187	I	72	158	I	{182 186}	364	I	260	284
I	261	360	I	{79 80}	193	L	196	343	I	327	166
L	272	125	I	93	118	I	211	{168 321}	IV	62	7
L	311	166				I	216	111	IV	59	177

OHELLO

ACT I			II	18	471	III	165	{369 414}	I	67	400
i	26	447	II	52	274	III	191	460	I	70	440
I	38	361	II	53	{477 506}	III	267	368	I	83	333
I	44	315	II	71	405	III	269	151	I	87	440
L	55	512	II	72	365	III	283	247	I	149	{268 301}
I	99	439	II	93	161	III	390	331	I	159	301
I	100	191	II	140	419	III	403	451	I	260	241
I	124	435	III	55	67	ACT II			II	3	15
I	126	{127 497}	III	62	350	I	13	343	III	49	297
I	132	158	III	74	160	I	{17 18}	440	III	144	342
I	151	22	III	91	{202 423 201}	I	19	368	III	145	479
L	158	348	III	129	{419 428 69}	I	24	89	III	152	444
I	172	335	III	140	330	I	31	243	III	188	295
L	180	30	III	147	{330	I	31	243	III	190	349
									III	201	404

Sc	Line	Par	Sc	Line	Par	ACT IV			Sc	Line	Par
III	213	163	III	11	13	Sc	Line	Par	II	108	295
III	216	163	III	212	174	I	28	353	II	130	p 16
III	217	477	III	238	42	I	{34}	511	II	134	512
III	301	413	III	205	295		{43}		III	32	{122
III	319	81	III	282	{73	I	43	247			{144
III	344	401			{513	I	72	492			
III	351	440	III	254	299	I	80	460			
III	368	410	III	417	279	I	82	440			
			IV	22	93	I	125	247	I	14	361
			IV	25	466	I	188	24	I	64	299
			IV	44	405	II	3	211	I	111	460
			IV	105	417	II	11	349	II	4	{4190
			IV	150	469	II	13	12	II	45	{239
			IV	195	494	II	99	274	II	52	490
									II	59	59
									II	197	311

PERICLES

ACT I		IV 39	264	III 80	179	I 25	172
Gower 11	285	IV 92	42	V 13	180	IV 2	80
" 38	377	IV 33	264	V 17	350		364
I 14	244	ACT II		ACT III		ACT V	
I 41	247	Gower, 8	244	Gower, 14	-90	I 125	18,
I 9	{ 244 460	" 25	404	" 35	145	I 170	145
I 91	512	" 28	312	I 45	128	I 208	234
I 93	460	" 36	332	II 17	{ 28 350	I 251	419
I 153	229	" 37	5	ACT IV		II 285	3
II 31	350	" 40	{ 201 100	Gower, 23	465	III 38	198
II 92	238	I 31	24	I 23	37		

RICHARD II

Ac I I	1	90	270	1	172	$\begin{cases} 1270 \\ 22 \end{cases}$	11	$\begin{cases} 15 \\ (a)18 \end{cases}$	1407
	1	104	69	1	173	1218	11	23	20
1 12	12	129	151	1	180	522	11	30	1164
1 20	20	145	162	1	190	529	11	36	1460
1 22	22	150	174	1	$\begin{cases} 204 \\ 205 \end{cases}$	$\begin{cases} 311 \\ 489 \end{cases}$	11	39	1270
1 $\begin{cases} 26 \\ 50 \end{cases}$	$\begin{cases} 26 \\ 50 \end{cases}$	160	185	11	6	1364	11	40	$\begin{cases} 1307 \\ 1320 \end{cases}$
1 85	85	290	171	11	7	1264	11	42	204
			529						

(a) Lines 18 and 19 are perhaps to be transposed. Comp however, $W T m z 18$.

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
II	44	480	III	232	380	I	106	156	II	2	194
II	{47}	†365	III	233	191	I	{107}	495	II	9	27
II	{50}		III	243	356	I	{108}		II	{12}	193
II	54	68a	III	247	* 65	I	108	265	II	{13}	
II	73	475	III	259	380	I	129	5	II	15	{293}
III	3	397	III	264	†263	I	134	434	II	18	{247}
III	9	447	II	260	291	I	{141}	468	II	25	492
III	15	110	III	279	505	I	{147}		II	27	498
III	17	263	III	283	†490	I	145	482	II	27	†494
III	23	{†93}	III	286	†252	I	157	768	II	29	497
III	26	{†176}	III	301	†94	I	158	†130	II	30	{†2}
III	26	†512	IV	11	†512	I	159	†151	II	34	{280}
III	34	133	IV	12	†151	I	169	†406	II	41	†69
III	36	†263	IV	22	†368	I	173	1244	II	41	†468
III	43	2	IV	{11}	†107	I	{202}	{338}	II	40	291
III	66	†447	IV	{15}		I	{101}	{433}	II	52	244
III	76	†24	IV	42	20	I	211	†137	II	57	{22}
III	80	476	IV	43	†151	I	217	479	II	57	{246}
III	82	490	IV	49	348	I	218	†405	I	58	{487}
III	95	107	IV	53	{†1}	I	222	13	I	58	{†197}
III	118	482			{†2}	I	232	†329	II	59	†343
III	123	†512	ACT II			I	239	17	II	61	†511
III	{125}		I	3	305	I	242	†251	II	75	†3
III	{127}	†151	I	9	199	I	{247}	480	II	76	†497
III	{129}		I	{9}	260	I	{248}		II	80	†43
III	127	†490	I	{10}		I	247	†497	II	88	†465
III	136	89	I	14	343	I	248	†463	II	90	512
III	151	{484}	I	16	290	I	250	{1113}	II	91	†497
III		{or}	I	18	113	I		{471}	II	95	356
III		490	I	19	22	I	251	24	II	96	†513
III	164	†218	I	27	†28	I	254	(fol	II	98	155
III	166	440	I	29	20	omits "noble")			II	103	532
III	175	460	I	49	11	I	258	{466}	II	105	497
III	183	†315	I	52	146	I	†336	†336	II	{108}	507
III	196	490	I	79	203	I	266	p 12	II	{111}	
III	201	84	I	90	†24	I	268	375	II	114	508
III	205	†28	I	91	†94	I	{279}	469	II	119	{(101)}
III	208	{†466}	I	94	470	I	{284}		II		{Castle}
III		{or†465}	I	99	268	I	289	†361	II	26	{28}
III	209	490	I	100	440	I	291	315	II		{†313}
III	211	†377	I	100	440	I	300	364	II	1-8	244
III	217	†400	I	100	440	II	1	51	III	5	333

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
III	7	†92	I	16	†89	III	89	218	I	28	{127 28
III	10	162	I	29	†497	III	98	529	I	33	†287
III	15	†460	II	2	482	III	103	†506	I	49	{(c) 105
III	18	†194	II	3	†497	III	118	†89	I	57	220
III	20	506	II	4	25	III	120	†497	I	62	90
III	21	478	II	5	†350	III	126	†451	I	89	495
III	23	†513	II	9	104	III	146	†24	I	93	82
III	24	497	II	34	†p 12	III	168	335	I	94	290
III	25	512	II	{55 } {(16) }	†460	III	184	†468	I	96	{290 296
III	26	†513	II	64	478	III	191	†356	I	104	485
III	29	{1497 or †501	II	80	†319	III	192	230	I	112	484
III	33	†466	II	113	468	IV	14	†291	I	117	†190
III	55	456	II	130	†467	IV	24	{Pol 335 505	I	120	†291
III	62	397	II	131	†22	IV	28	†193	I	123	†120
III	67	506	II	140	294	IV	{35 } {38 }	268	I	129	95
III	80	20	II	141	†335	IV	55	512	I	139	†349
III	87	292	II	163	200	IV	57	89	I	148	460
III	100	†384	II	168	378	IV	63	†506	I	151	†467
III	104	†491	II	175	{193 1510	IV	67	†315	I	171	†501
III	107	181	II	170	59	IV	74	498	I	178	†480
III	123	†87	II	183	†156	IV	77	†192	I	182	512
III	124	†169	II	185	134	IV	80	145	I	185	p 290
III	127	†322	II	186	174	IV	83	†243	I	205	447
III	130	{338 433	II	198	5	IV	102	133	I	217	216
III	138	204	II	204	{156 †268	IV	104	†291	I	224	†494
III	145	310	III	9	487				I	237	192
III	160	154	III	12	281				I	238	287
III	161	96	III	17	†244				I	256	†244
III	163	†497	III	19	506				I	264 (c)	†103
IV	11	294	III	31	†512				I	270	340
IV	18	82	III	35	511				I	300	†218
			III	45	272				I	308	189
			III	61	414				I	326	†512
			III	64	157				I	329	†497
			III	70	†468				I	334	†244

ACT IV

Sc	Line	Par
I	15	466
I	17	{390 477
I	18	†196
I	19	†500
I	{21 } {22 }	281

ACT III

I	3	{50 119
I	9	{419 †494

(b) Read "from off a 'nointed or, as Folio, "From an anointed"
(c) Folio, "and if"

ACT V			Sc	Line	Par (('it', om))	Sc	Line	Par	Line	Par
Sc	Line	Par	11	55	{('it', om)}	11	72	137	11	{11}
1	31	1356	11	56	197	11	88	387	11	{10}
1	37	41	11	57	484	11	97	190	11	52
1	38	285	11	59	368	11	101	{1501 01}	11	54
1	44	225	11	{65} {70}	499	11	103	1497	11	54
1	46	75	11	75	155	11	103	1329	11	56
1	47	200	11	78	117	11	113	{101 ind}	11	56
1	52	1268	11	97	468	11	137	{1144 466}	11	56
1	54	52	11	99	53	11	1	414	11	56
1	77	291	11	101	112	11	2	{144 499}	11	56
1	80	473	11	115	122	11	2	144	11	56
1	88	478	11	4	1190	11	2	144	11	56
1	90	82	11	5	144	11	2	144	11	56
1	91	1400	11	10	272	11	2	144	11	56
1	94	172	11	17	473	11	2	144	11	56
11	{12} {15}	1285	11	21	1499	11	2	144	11	56
11	18	80	11	27	356	11	2	144	11	56
11	28	512	11	34	181	11	2	144	11	56
11	48	1406	11	50	1349	11	2	144	11	56
11	53	505	11	52	296	11	2	144	11	56

RICHARD III

ACT I			11	3	(1)	11	155	1490	11	155	1490
1	16	468	11	23	1490	11	{156} {165}	84	11	155	1490
1	22	397	11	26	P 444	11	163	183	11	155	1490
1	58	1151	11	27	225	11	166	1428	11	155	1490
1	67	505	11	31	169	11	170	284	11	155	1490
1	75	1494	11	52	1451	11	179	92	11	155	1490
1	82	1287	11	56	492	11	{194} {203}	500	11	155	1490
1	84	456	11	67	474	11	211	1349	11	155	1490
1	92	P 372	11	{68} {70}	1233	11	215	1468	11	155	1490
1	94	498	11	71	1122	11	216	142	11	155	1490
1	103	456	11	76	466	11	217	(12)	11	155	1490
1	106	490	11	{89}	1501	11	226	1512	11	155	1490
1	117	200	11	{91}	1111	11	232	356	11	155	1490
1	157	1270	11	117	1111	11	235	406	11	155	1490
11	2	1207	11	154	1111	11	235	406	11	155	1490

INDEX

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Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
III	65	370	IV	25	203	IV	{257}	277	II	95	151
III	32	(a)	IV	27	375		{258}		II	113	(9)
III	55	159	IV	30	†295	IV	{272}	234	II	120	†297
III	90	100	IV	37	69		{273}		II	123	469
III	111	5	IV	15	†204	IV	288	494	II	127	†497
III	113	†19	IV	16	{†1-1}				II	129	367
		†278			{†267}				II	130	419
II	127	161	IV	58	†297				II	133	490
III	142	2	IV	59	460	I	{11}	133	II	141	{(10)}
III	153	275	IV	64	463		{16}				{479}
III	159	†164	IV	65	497	I	{24}		III	3	†500
III	162	370	IV	70	†121	I	27	†442	III	4	92
III	201	†468				I	33	125	III	8	†137
III	202	148	IV	{78}	153	I	37	05	III	16	†477
III	206	460		{80}		I	43	293	III	17	†129
III	207	365	IV	95	319	I	50	171	III	29	105
III	212	243	IV	97	†405	I	{55}	†133	III	35	Fol 333
III	214	{294}	IV	{101}	(7)	I	{56}		III	39	29
		{385}		{150}		I	57	(8)	III	41	†09
III	216	240	IV	122	330	I	59	†223	III	42	490
III	222	†169	IV	134	†335	I	83	275	III	55	9-
		{365}	IV	146	148	I	90	†474	IV	1	492
III	246	†319	IV	152	†329	I	116	†454	IV	14	62
III	{266}	(5)	IV	152	†329	I	120	†281	IV	18	92
III	{267}		IV	{167}	32	I	129	372	IV	22	295
III	282		IV	{176}		I	134	512	IV	34	301
III	287	127	IV	186	†157	I	137	{217}	IV	63	{Fol}
III	291	22	IV	187	†468	II	7	287	IV	71	297
III	292	255	IV	205	†219						
III	304	(u) 24	IV	206	232	II	13	{Fol}	IV	75	75
III	305	493	IV	209	462		{too}	75	IV	40	307
III	314	166	IV	218	{Fol}	II	15	479	IV	47	75
II	323	†507		{var}	512	II	24	505	IV	63	{Fol}
III	335	24	IV	219	{Fol}	II	27	326	IV	71	297
III	328	†138		{you}	†236	II	34	356			
III	347	†490	IV	241	287	II	42	†470			
III	348	95	IV	246	290	II	47	†275			
III	354	†364	IV	248	{Fol}	II	49	438			
IV	5	85		{var}	†512	II	{65}	†361			
IV	9	297	IV	250	{Fol}	II	{68}				
IV	{12}	†259		{var}	466	II	76	118			
IV	{19}		IV	251	194	II	77	†404			
			IV	254	†114	II	92	†467			

ACT III

I	{9}	174
I	{10}	243
I	12	†267
I	26	243
I	32	†467

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
1	37	469	11	58	{t243 t59	v	101	41	vii	134	t37
1	{39 40}	{t490 t501	11	63	t76	v	109	46	vii	197	t196
1	44	2	11	67	p 449	vi	5	356	vii	210	t110
1	63	{11 1-97	11	76	487	vi	7	t140	vii	227	469
1	64	21	11	115	t243	vi	9	404	vii	240	t466
1	68	409	11	117	98	vi	10	147	vii	233	15
1	71	t494	11	{113 114}	233	vii	3	(15)	vii	235	243
1	{72 81}	490	11	{113 114}	233	vii	{51 6}	470	vii	240	(16)
i	85	252	111	23	p 10	vii	9	t401	ACT IV		
1	110	{p 449 478	iv	1	57	vii	10	t460	1	3	150
1	114	{470 t497	iv	2	492	vii	25	487	1	4	180
1	119	201	iv	29	178	vii	26	t88	1	7	t466
1	126	{t319 t69	iv	36	t401	vii	30	492	1	43	t158
1	136	485	iv	40	109	vii	50	t467	1	60	t405
i	144	{217 471	iv	41	t1	vii	{52 53}	234	1	70	t267
1	146	419	iv	50	397	vi	57	t313	1	76	t225
1	{146 147}	t500	iv	51	t297	vi	58	487	1	94	468
1	148	{(12) 105	iv	62	200	vii	70 {Fol var}	t510	11	{1 2 3}	t513
1	157	487	iv	67	97	vii	81	t201	11	5	81
1	158	497	iv	91	490	vii	80	414	11	{11 12}	t513
1	164	419	iv	100	t89	vii	112	430	11	27	92
1	169	t227	v	106	t473	vii	113	t194	11	35	(17)
1	177	235	v	7	t89	vii	120	423	11	36	t494
1	189	492	v	13	t513	vii	127	342	11	55	t217
1	191	t497	v	25	{398 or t2	vii	150	t467	11	59	204
1	198	t467	v	28	229	vii	155	3	11	71	t512
11	10, Fol	var	v	29	(11)	vii	{144 148}	382	11	81	411
11	14	{t344 462	v	32	t158	vii	150	361	11	85	236
11	26	281	v	33	t2	vii	157	{t285 t287	11	87	424
11	29	497	v	35	29	vii	159	51	11	98	t477
11	53	357	v	17	{t501 t297	vii	161	t109	11	103	37
11	55	92	v	35	412	vii	165	{(Fol) 'there is'	11	104	t470
11	56	150	v	56	411	vii	175	t12	11	124	{417 or (18)
			v	63	107	vii	176	44	11	8	164
			v	64	97		179	342			
			v	69	t66						
			v	76	t494						

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Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
20	193	iv	209	†133	iv	417	†2	iii	{710}	
27	(19)	iv	217	375	iv	426	†349	iii	{110}	423
31	431	iv	221	†287	iv	428	477	iii	{119}	
53	†194	iv	229	69	iv	458	†513	iii	130	484
2-9	69	iv	{231}	†370	iv	483	492	iii	135	291
{11}		iv	{234}		iv	490	202	iii	{143}	
{12}	419	iv	235	†133	iv	492	232	iii	{148}	508
{15}		iv	240	439	iv	501	491	iii	156	{451}
{16}	515	iv	249	196	iv	504	†17	iii	{222}	
23	159	iv	250	†133	iv	508	469	iii	185	460
28	490	iv	254	372	iv	515	{478}	iii	187	512
34	118	iv	{255}	158	iv	{201}		iii	201	315
53	†89	iv	{260}		iv	539	311	iii	202	287
65	240	iv	263	477	v	7	466	iii	209	512
75	509	iv	268	247	v	10	469	iii	210	303
77	(20)	iv	269	†99	v	14	492	iii	224	201
86	24	iv	271	†494	v	18	311	iii	228	159
92	300	iv	289	353				iii	230	†219
{99}		iv	292	315	ACT V			iii	239	498
{104}	148	iv	304	341	1	5	†474	iii	243	118
118	202	iv	326	†494	1	21	479	iii	245	†468
122	443	iv	331	491	11	19	†122	iii	267	417
135	451	iv	337	†230	11	47	140	iii	281	514
141	†287	iv	338	†329	11	48	†513	iii	292	474
142	(21)	iv	{353}		11	51	159	iii	298	505
177	†439	iv	{354}	†336	11	52	†494	iv	11	†299
180	201	iv	354	177	11	68	469	v	3	342
183	†466	iv	358	†470	11	{72}		v	9	507
188	365	iv	{369}		11	{77}	512	v	{13}	
189	490	iv	{371}	†228	11	82	478	v	{14}	469
199	17	iv	385	†266	11	95	378	v	21	337
								v	36	†p 12

(1) *Hamlet*, 1 2 92

(1a) *A Y L* 11 1 18

(2) *Cymb* 11 4 132

(3) "Majesty" when a dissyllable will henceforth not be noticed.

(3a) ? Pun on "noble"

(4) Folio, "Ay, madam"

(5) *Macbeth* v 8 48

(6) Folio, "an end"

(7) Compare *Hamlet*, v 1 1-235

(8) *J C* 1 2 317

(9) *M of V* v 1 77

(10) Folio omits "weighty"

(11) Folio, "thinks't"

(12) Folio, "and"

(13) Folio, "worshipfully"

(14) *Lear*, 11 1 54

(15) Folio omits "and"

(16) Folio, "King Richard"

(17) *Rich III* 1 1 158

(18) Folio omits "deep"

(19) Folio omits "my lord"

(20) *Macbeth*, 11 2 49

(21) *A H* v 3 297

(22) *J C* 1 3 22

ROMEO AND JULIET

ACT I			ACT II			ACT III			ACT IV			ACT V		
Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
I	38	335	I	107	391	I	107	391	I	107	391	I	107	391
I	111	24	I	133	411	I	156	40	I	16	294	I	16	294
I	119	264	I	111	II	I	117	147	I	60	157a	I	60	157a
I	140	275	I	4	460	I	141	1405	III	20	51	I	20	51
II	14	118	II	76	120	II	17	2	V	30	480	V	30	480
III	9	315	III	7	40	III	19	114	V	59	471	V	59	471
III	17	497	III	91	281	III	55	264	ACT V			I	40	178
III	98	440	III	93	204	III	19	11	III	5	400	III	5	400
IV	19	440	VI	9	475	III	96	102	III	183	356	III	183	356
IV	94	470	VI	21	492	V	18	133	III	211	490	III	211	490
IV	99	173				V	84	206	III	214	333	III	214	333
IV	109	291	ACT III			V	136	264	III	246	469	III	246	469
V	61	417	I	66	419a	V	153	292	III	247	114	III	247	114
V	70	354	I	122	198	V	200	13	III	275	460	III	275	460

NAMING OF THE SHREW

[illegible]

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TEMPERATURE

ACT I	Sc	Line	Part	Sc	Line	Part	Sc	Line	Part
1	101	494		11	220	460	11	{387}	462
1	110	473		11	222	†178	11	{389}	
1	111	494		11	226	78	11	390	27
1	118	†312		11	231	{†274}	11	407	(4)
1	119	174		11	232	{†193}	11	414	120
1	122	{199}		11	235	†149	11	419	456
1	127	{495}		11	235	511	11	424	†85
1	137	154		11	243	†291	11	435	†406
1	149	154		11	244	220	11	439	†11
11	4	456		11	248	†456	11	442	232
11	11	†131		11	249	†136	11	446	†364
11	12	457		11	255	220	11	{447}	
11	19	{†179}		11	{257}		11	{448}	387
11	31	342		11	{259}	†343	11	450	1
11	41	184		11	264	†494	11	452	485
11	50	77		11	297	†p 13	11	453	{†200}
11	53	{480}		11	298	501	11	456	†309
11	{54}	†475		11	{301}		11	457	182
11	{56}	†457		11	{302}	456	11	457	†44
11	63	343		11	327	450	11	476	†335
11	65	158		11	333	{473}			
11	66	†469		11	338	†330			
11	72	457		11	348	†494			
11	74	470		11	352	265			
11	84	†97		11	353	†468			
11	85	†203		11	357	471			
11	88	480		11	361	159			
11	89	474		11	362	{†263}			
11	97	294		11	363	480			
11	100	†178		11	365	182			
11	102	†81		11	366	291			
11	103	†501		11	369	230			
11	104	{†462}		11	370	(3)			
11	105	(1)		11	371	487			
11	106	†171		11	{†283}				
11	107	511		11	{†401}				
11	108	497		11	379	342			
11	109	494		11	380	226			
11	110	473							
11	111	494							
11	118	†312							
11	119	174							
11	122	{199}							
11	127	{495}							
11	137	154							
11	149	154							
11	4	456							
11	11	†131							
11	12	457							
11	19	{†179}							
11	31	342							
11	41	184							
11	50	77							
11	53	{480}							
11	{54}	†475							
11	{56}	†457							
11	63	343							
11	65	158							
11	66	†469							
11	72	457							
11	74	470							
11	84	†97							
11	85	†203							
11	88	480							
11	89	474							
11	97	294							
11	100	†178							
11	102	†81							
11	103	†501							
11	104	{†462}							
11	105	(1)							
11	106	†171							
11	107	511							

ACT II

1	1	401
1	1	456
1	5	(5)
1	6	†494
1	28	206
1	75	189
1	96	200
1	110	†263
1	127	†228
1	121	305
1	127	264
1	131	400
1	{134}	495
1	{135}	
1	145	510
1	150	671

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
1	151	490	1	31	203	III	100	†457	Sc	Line	Par
1	160	†494	1	32	†494	III	102	†460	1	4	480
1	163	(1)	1	33	{†167 †p 13	Act IV			1	7	460
1	168	†561	1	45	(1)	1	4	†74	1	9	184
1	181	{†121 (17)	1	57	†177	1	8	469	1	10	432
1	185	†140	1	59	†500	1	12	†513	1	15	208
1	202	†500	1	62	{300 †478	1	16	{†473 †400	1	16	{†401 333
1	207	†323	1	72	255	1	26	{†473 †400	1	28	390
1	215	†469	1	{87 88}	†513	1	7	307	1	{28 30}	404
1	217	(8)	1	93	{263 †196	1	31	480	1	{33 39}	261
1	220	387	11	27	479	1	{72 74}	†350	1	38	305
1	221	582	11	{52 63}	361	1	{76 78}	{260 161	1	42	†467
1	236	471	11	104	492	1	94	†360	1	43	294
1	{275 276}	†513	11	106	-44	1	98	†295	1	53	†118
1	{278 283}	471	11	108	503	1	101	†473	1	63	497
1	284	470	11	107	137	1	110	484	1	64	{†401 447
1	287	†322	11	147	330	1	123	422	1	68	482
1	292	145	11	149	†161	1	124	184	1	{75 79}	232
1	296	†291	11	2	333	1	140	†104	1	75	261
1	308	374	111	26	501	1	143	161	1	97	†467
1	311	†494	111	40	487	1	145	439	1	100	376
1	317	†500	111	{46 47}	†278	1	146	483	1	103	†131
1	319	†343	111	{53 56}	249	1	{149 153}	457	1	111	466
1	321	{78 †467	111	56	240	1	154	260	1	113	†305
11	{91 101}	261	111	59	278 n	1	155	†411	1	114	347
11	15	96	111	60	16	1	168	†360	1	117	(7)
11	121	(7)	111	62	264	1	170	484	1	119	469
11	137	†401	111	63	431	1	186	417	1	{130 132}	232
11	152	456	111	64	†69	1	188	457	1	135	†467
11	164	457	111	65	467	1	204	484	1	139	230
Act III			111	{71 89}	†342	1	217	209	1	145	497
1	1	{†244 300}	111	80	247	1	231*	†356	1	146	425
1	4	508	111	81	404	1	259	369	1	149	364
1	6	265	111	92	410	1	262	{†183 190}	1	{159 160}	266
1	15	(9)	111	93	238	1	264	{†335 (10)}	1	214	†69

* Read either "let it alone" (472, end) or "let's along" (70)

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
1	215	f28	1	235	f494	1	270	279	1	315	279
1	216	f375	1	249	{271 12}	1	289	276	1	{Epil 13	3 } 484
1	230	r68	1	250	295	1	303	1005	1	r8	200
L	232	{ f38 tp 13	1	268	p 20	1	310	f296			

- (1) Folio, "th' outward" (2) "Impertinent"—*Lea*r, iv 6 178
 (2a) *ſ* C iv 3 280 (3) "Old"—*Macbeth*, ii 3 2 (4) "Owes"—*A W* v ii 97
 (5) "Mistres"—*M* of *V* iv i 51 "Mistres" is written for "mistres" in B
 and F *Coxcomb*, ii 3 (6) "Agunst course and kind"—*M*andry
 (7) Folio, "and" (8) See *Tempe* i, i 2 200
 (9) Theobald, "busy less" (?) "most busy, i *ast*" (10) Folio, "lies"

ILMON OF ATHENS

Acr I		Acr II	Acr IV				{ 334 } { 344 }	361
I	44 22	I 23 343					III 401	325
I	63 512	II 7 392	I 33 492				III 403	431
I	107 385	II 12 200	I 46 355				III 454	400
I	139 28	II 18 484	II 13 419 <i>a</i>				III 530	212
I	147 186	II 36 512	II 16 468					
I	206 241	II 119 407	II 33 350					
I	257 487		II 35 252					
I	284 . 338		III 29 470					
II	151 479		III 131 361					
II	154 510	Acr III	III 180 171				I 31 p 14	
II	156 405	II 39 400	III 232 172				I 61 466	
II	184 480	III 23 400	III 277 213				I 202 487	
II	251 57	V 56 477	III 287 187				III 8 497	

TITUS ANDRONICUS

ACT I			1 231	492	ACT II			III 285	431
			1 235	479				III 305	200
1	11	301	1 288	480	1	30	65	IV 18	229
1	20	465	1 301	145	1	69	103	ACT III	
1	32	{ 423 491	1 325	12	III 75	492		1 38	264
1	189	253	1 347	477	III 92	463		1 51	423
1	100	479	1 368	195	III 102	322		1 66	486
					III 160	490			

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
I	151	417	Sc	I	151	IV	10	100	I	10	143
I	269	131	I	91	108	IV	20	201	II	16	507
II	4	114	I	101	17	IV	65	49	II	50	156
II	9	161	II	136	485	IV	76	78	II	137	481
II	44	67	II	16	485				III	I	465
II	53	338	II	176	247			ACI V	III	99	302
II	76	483	III	35	476	I	40	462	III	156	481
II	83	295	III	58	484	I	46	461			

IROILUS AND CRESSIDA

Act I			Act II			Act III			Act IV			Act V		
Prolog	21	90	11	61	294	111	111	500	v	12	25			
I	7	187	11	179	285	111	120	264	v	10	337			
II	139	104	11	211	491	111	127	500	v	170	433			
II	185	81	111	45	202	111	112	406	v	170	336			
II	189	104	111	94	430	111	130	480	v	170	217			
II	312	372	111	115	51	111	155	{ 129 279	v	74	69			
II	314	224	111	120	{ 12 431	111	159	295	v	72	217			
III	7	481	111	135	333	111	161	97	v	97	91			
III	51	{ 95 377	111	149	162	11	162	471						
III	68	472	111	205	4192	111	188	120						
III	71	368	111	252	211	111	190	174						
III	89	12	111	266	165	111	198	3						
III	96	490	111	272	{ 478 507	111	200	487	1	63	407			
III	101	343				111	201	74	1	71	356			
III	105	490				111	247	{ 111 113	1	100	113			
III	114	322								14	4-8			
III	125	342								13	482			
III	187	342								21	131			
III	199	490								54	361			
III	288	395								103	25			
III	339	188								10	{ 422 111			
III	340	379								7	447			

IWELFTH NIGHT

ACT I			Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
Sc	Line	Par	I	307		I	{ 32 "seem"	(2)	IN	99	281
I	10	284	V	69	13	II	3	180	IV	102	218
I	15	18	V	84	93	II	6	356	IV	110	244
I	16	2319	V	103	244	II	8	2323	V	1	25
I	23	6	V	120	2343	II	19	2368	V	6	2145
I	24	231-	V	124	254	II	21	2297	V	23	(3)
I	27	144	V	156	400	II	27	230			
I	32	2177	V	158	2121	II	30	22	ACT III		
I	33	277	V	159	202	II	33	299	I	{ 2- 10 }	145
I	38	{ 403 or 295	V	171	368	II	35	290	I	44	331
I	39	{ 20 479	V	196	244	II	37	168	I	45	2118
II	{ 17 18 }	2513	V	201	158	II	42	462	I	109	84
II	21	{ 174 477	V	224	2420	III	34	165	I	114	2149
II	{ 29 30 }	2515	V	259	224	III	80 "natural" (a)		I	120	349
II	35	17	V	265	11	III	95	122	I	121	480
II	35	{ 254 52	V	269	414	III	99	349	I	123	303
II	43	290	V	274	505	III	107 Fol	103	I	128	2312
II	48	287	V	281	(2)	III	{ 107 108 }	2371	I	133	66
II	53	414	V	282	2343	III	122	401	I	133 { Fol hides	
III	1	24	V	287	{ 220 223	III	143	2346	I	146	2513
III	5	182	V	295	2121	III	149	295	I	149	512
III	30 (Glossary)		V	{ 296 297 }	2513	III	185	106	I	166	{ 2151 2288
III	112	2321	V	305	218	III	187	419	I	172	118
III	113	{ 53 321	V	315	2479	IV	199	349	II	9	2137
IV	6	284	V	317	349	IV	3	2147	II	38	2315
IV	13	127	V	321	2396	IV	26	145	II	48	233
IV	16	2490	V	322	194	IV	{ 29 30 }	2513	II	57	419a
IV	20	{ 200 343	V	324	287	IV	4-	{ 38 466	II	72	231
IV	27	200	V	{ 329 "owe"	290	IV	50 ?	484	III	13	2469
IV	28	2490	ACT II			IV	80	227	III	15 { Supply 'thanks How "	
IV	{ 39 40 }	2192	I	I	{ 2316 2406	IV	89	2244	III	18	359
			I	20	81	IV	90	2505	III	26	227
			I	22	21	IV	91	2497	III	29	84
			I	27	244	IV	94	{ 2458 2469	III	40	404
						IV	96	235			

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
iii	42	†93	iv	415	349	i	37	†281	i	25	†469
iii	46	155	iv	418	64	i	58	3	i	31	479
iv	2	175				i	73	†219	i	235	77
iv	85	†141		ACT IV		i	79	†468	i	237	169
iv	196	†2	i	57	p 12(4)	i	81	450	i	238	423
iv	201	†149	i	61	353	i	86	1	i	245	200
iv*	{238}	{†p 164}	i	63	(5)	i	89	†379	i	253	490
	{239}	{†p 156}	i	65	136	i	92	434	i	256	349
iv	248	187	ii	10	200	i	{96}	†513	i	266	†343
iv	255	†196	ii	37	†319	i	{97}	126	i	272	110
iv	{260}		ii	73	{†307}	i	104	126	i	278	†p 12
	{262}	419			{†370}	i	{113}	513	i	289	{(8)}
iv	262	53	ii	86	-75		{114}		i		{(7)}
iv	278	280	ii	88	319	i	117	473	i	293	†400
iv	{290}	280	ii	92	34	i	125	265	i	3-4	†376
	{291}		ii	99	290 (6)	i	127	4	i	3-7	16
iv	300	368	ii	{102}	296	i	130	†24	i	340	158
iv	323	276		{104}		i	135	397	i	346	350
iv	344	366	iii	6	p 12	i	141	93	i	357	401
iv	{362}	†513	iii	17	†194	i	143	303	i	358	†278
	{363}		iii	21	3	i	144	†343	i	{360}	(Glo-
iv	366	193	iii	28	508	i	150	†p 12	i	{371}	sary)
iv	380	5	iii	29	137	i	160	443	i	368	244
iv	381	512	iii	30	202	i	174	86	i	375	287
iv	383	†494				i	198	25	i	391	†p 12
iv	384	287		ACT V		i	201	†400	i	393	478
iv	{392}	†513	i	22	{356}	i	222	421	i	398	{287}
	{393}				{†221}	i	224	492			{96}
iv	410	368									

(1) See *K* *Y* iii 4 81(2) See *Macbeth*, 5 80(3) See below, line 35, *A* *L* ii 7 81(4) *A* *I* *I* iii 1 17(5) *Y* *C* iii 1 207-8(6) *K* *Y* v 2 79(7) *A* *Y* v 5 7

TWO GENTLEMEN OF VFRONA

ACT I								
	i	40	501	iii	84	477	i	{47}
	i	57	187	iii	88	338		{69}
i	25	231					iii	6
			i	59	89		iv	62
L	28	231	i	61	231			903
						ACT II	iv	65
L	30	501	ii	{33}		i	{17}	457
				{37}	500	i	3	80
L	34	403	ii	62	447	i	35	197
L	39	501						
							iv	87

(6) Compare "I have fairly forgotten it

INDEX

499

Sc	Line	Par	Sc	Line	Par	Sc	Line	Par	Sc	Line	Par
IV	120	231	I	64	494	II	45	166	IV	184	467
	{138}		I	84	189	II	92	510	IV	200	3
	{139}	187	I	162	28	II	109	368		ACT V	
IV	183	460	I	258	455	II	118	490	II	38	174
IV	194	146	II	19	94	III	8	451	II	51	469
IV	210	477	II	26	223	III	41	438	II	84	285
VI	38	263				IV	9	220	II	178	215
VII	2	492		ACT IV		IV	48	232	IV	3	463
VII	5	290	I	10	425	IV	67	24	IV	15	244
	ACT III		I	21	21	IV	70	279	IV	93	461
I	23	20	I	64	490	IV	89	482	IV	109	354
I	59	405	II	18	295	IV	170	24	IV	152	196

WINNERS TALE

	ACT I		II	391	499	I	195	295	II	169	508
I	26	278	II	392	271	II	49	175	II	177	484
I	29	334	II	402	369	II	57	356	II	180	11
II	13	445	II	412	220	II	{62}		II	187	173
II	22	499	II	420	457	II	{63}	457	II	202	473
II	27	{13	II	425	457	III	14	484	II	217	354
		{222	II	427	152	III	20	412	II	232	480
II	44	255	II	432	457	III	35	12	III	46	212
II	70	505	II	437	200	III	104	265	III	69	178
II	112	503	II	449	457	III	115	260	III	116	212
II	117	499	II	455	265	III	138	348	III	121	356
II	135	368	II	461	457	III	142	297			
II	{151}					III	150	499			
II	{152}	228				III	174	369			
II	154	297		ACT II						ACT IV	
II	263	279	I	20	465				I	2	247
II	266	228	I	94	{201		ACT III		I	26	349
II	290	484			{433	I	167	186	II	26	412
II	318	269	I	99	356	II	47	469	IV	65	419 a
II	329	{484	I	105	128	II	87	499	IV	76	477
		{509	I	128	270	II	101	{228	IV	131	{64
II	352	86	I	133	394			{168	IV	142	509
II	356	357	I	162	385	II	104	460	IV	168	399
II	372	457	I	165	249	II	166	378	IV	169	129

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Sc	Line	Par	Sc	Line	Par	ACT V			Sc	Line	Par
1v	176	$\begin{cases} 112 \\ 188 \end{cases}$	1v	532	$\begin{cases} 309 \\ 494 \end{cases}$				1	141	120
1v	203	p 14	1v	539	270	7c	Line	Par	1	161	380
1v	264	24	1v	543	372	1	18	356	1	170	290
1v	352	$\begin{cases} 90 \\ 143 \end{cases}$	1v	549	432	1	19	13	1	219	132
1v	375	501	1v	550	188	1	23	244	1	230	377
1v	378	244	1v	581	264	1	42	354	11	60	265
1v	428	490	1v	592	202	1	86	24	11	66	193
1v	440	198	1v	636	274	1	87	430	11	94	415
1v	442	478	1v	731	90	1	95	499	11	155	335
1v	466	394	1v	783	$\begin{cases} 278 \\ 335 \end{cases}$	1	109	274	111	25	469
1v	501	$\begin{cases} 290 \\ 333 \end{cases}$	1v	795	24	1	112	469	111	53	508
1v	511	490	1v	813	460	1	113	193	111	65	447
1v	512	244	1v	822	447	1	123	166	111	68	110
			1v	831	105	1	138	249	111	100	192
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